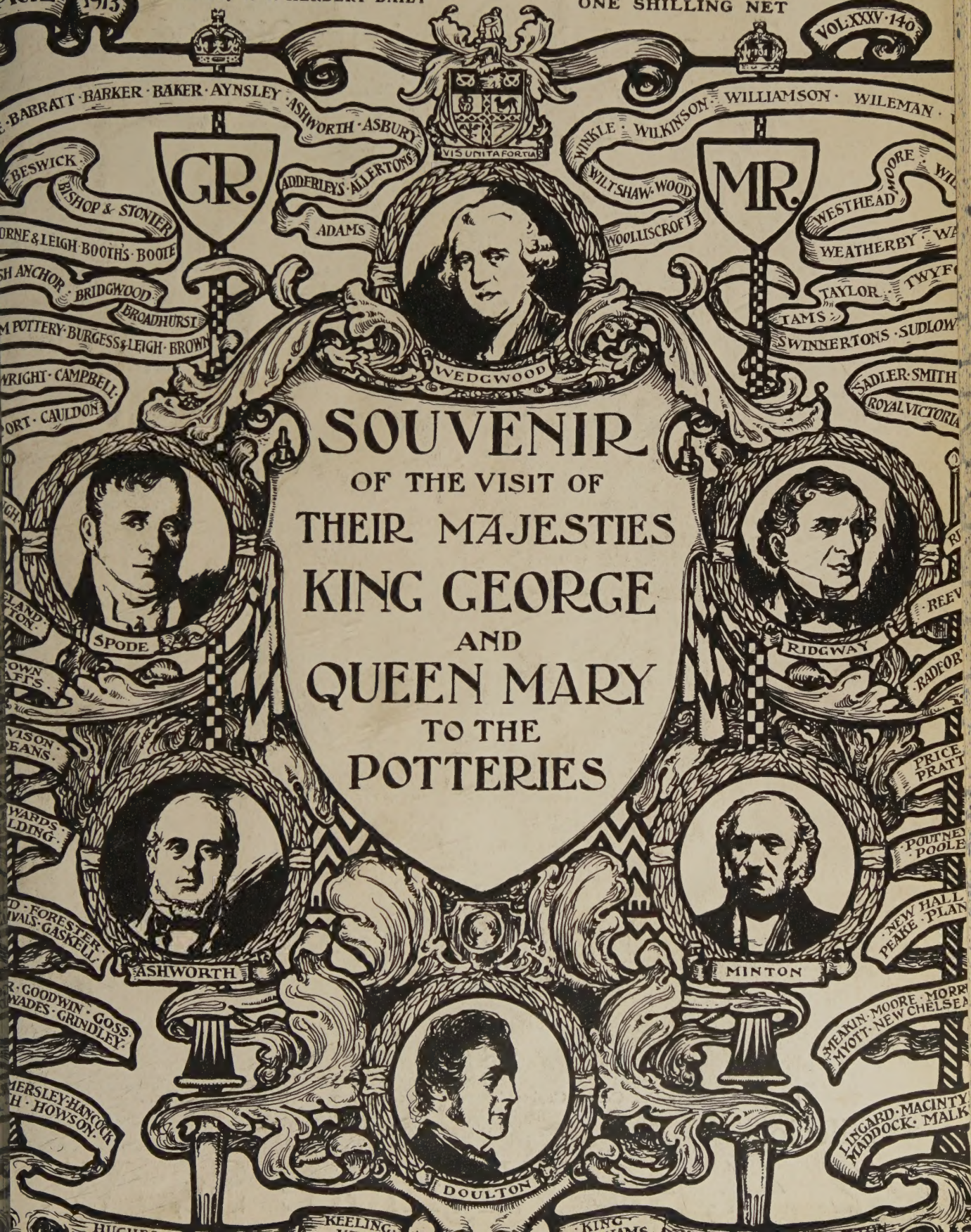


APRIL 1913
A MAGAZINE FOR COLLECTORS
Edited by J. T. HERBERT BAILY
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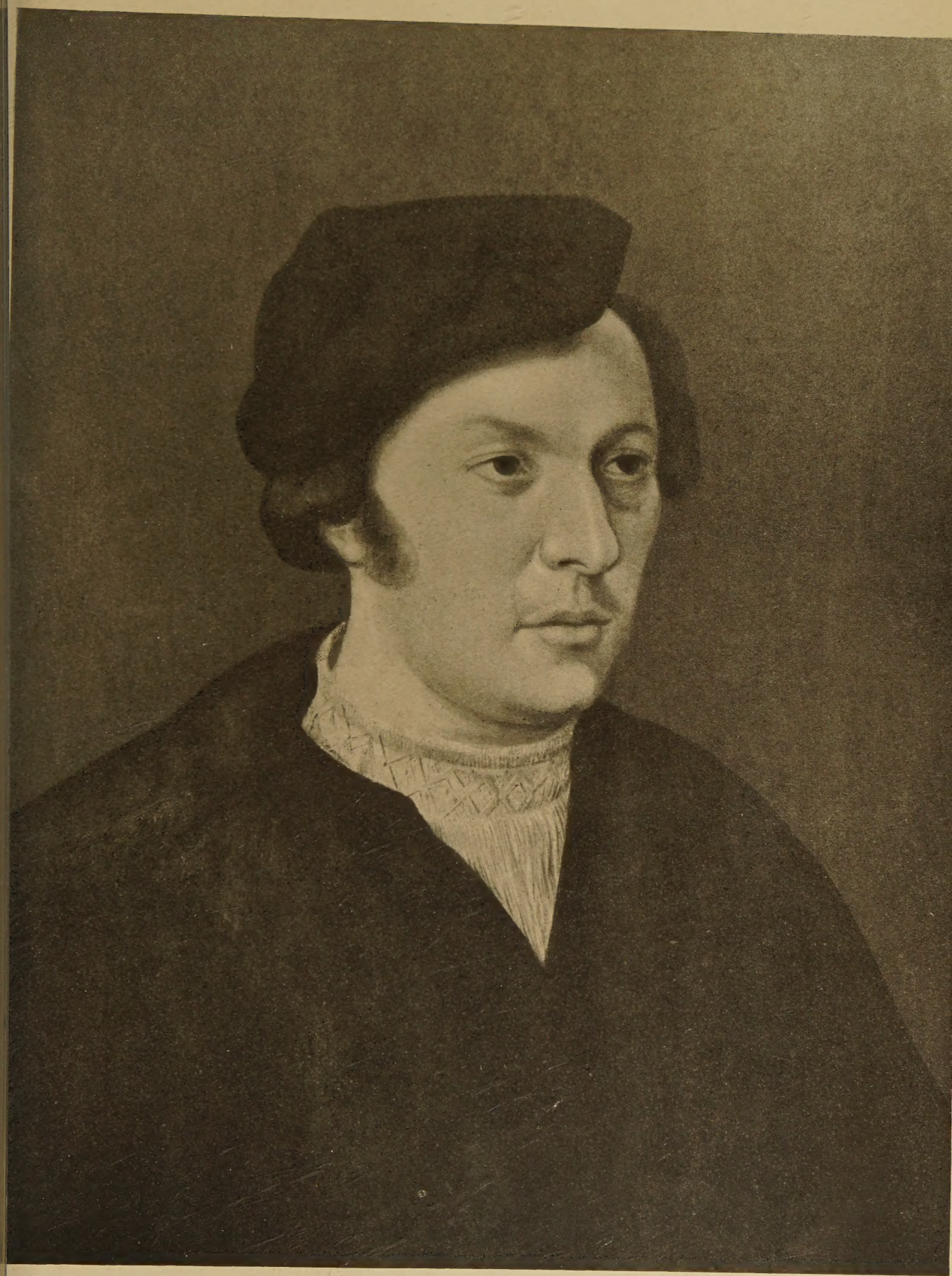
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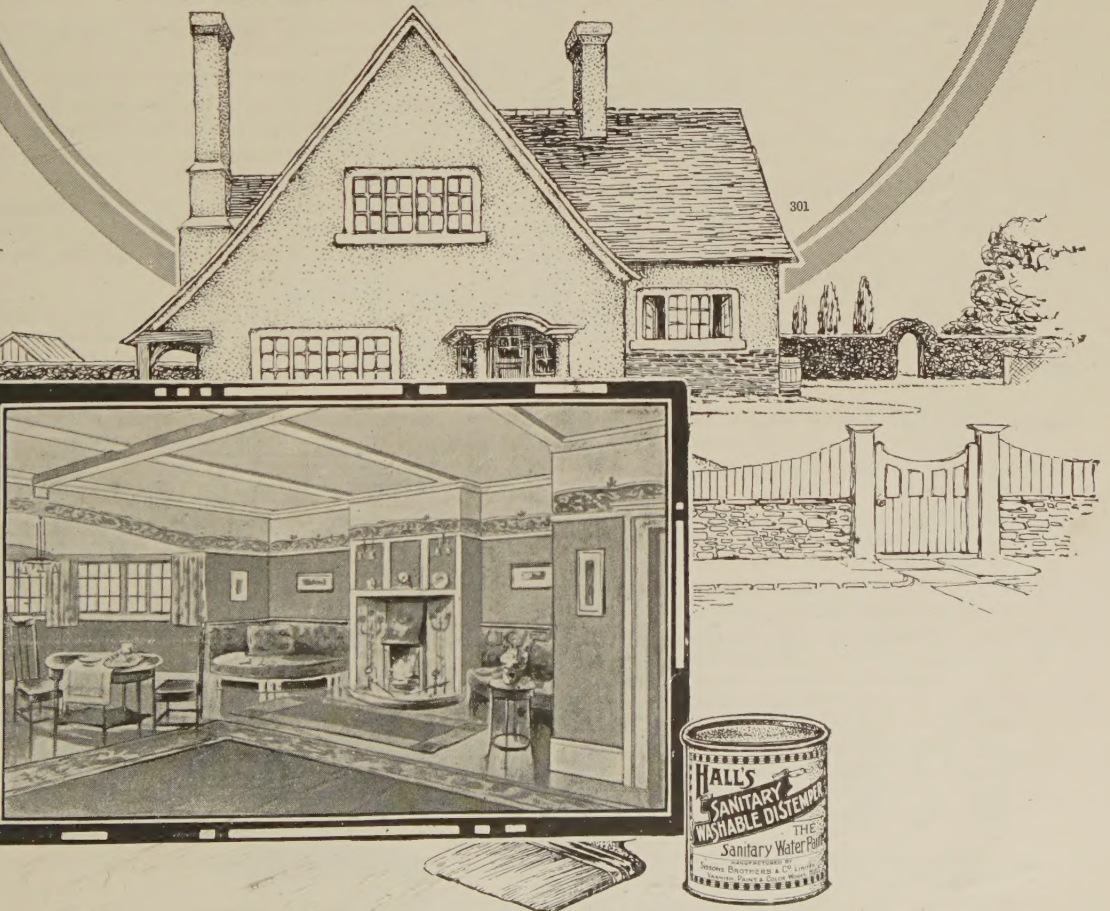
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The Register Columns will be found of great assistance in bringing Readers of "The Connoisseur" into direct communication with private individuals desirous of buying or selling Works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of bona-fide private collectors.

The charge is 2d. per word, which must be prepaid and sent in by the 14th of every month; special terms

for illustrated announcements from the Advertisement Manager, Hanover Buildings, 35-39, Maddox Street, London, W., to whom all advertisements should be addressed.

All replies must be inserted in a blank envelope with the Register Number on the right-hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to "The Connoisseur" Register, Hanover Buildings, 35-39, Maddox Street, London, W.

No responsibility is taken by the proprietors of "The Connoisseur" with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

Wanted.—Spode Felspar Porcelain, also Porcelain marked X. O. F. (impressed), with or without the word "Spode" or "Spode Felspar." Also wanted marked Swansea Tea Service. [No. R5,760]

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Wanted.—Arundel Society's Coloured Prints. [No. R5,763]

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Continued on Page XXIV.

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These reproductions will be found most useful by dealers for submitting to customers who are unable to call. Mr. Ewart Millar, who makes a speciality of this photography, will call personally on receipt of a letter addressed to 8, Margravine Gardens, Baron's Court, W. Telephone No. 4014 Western.

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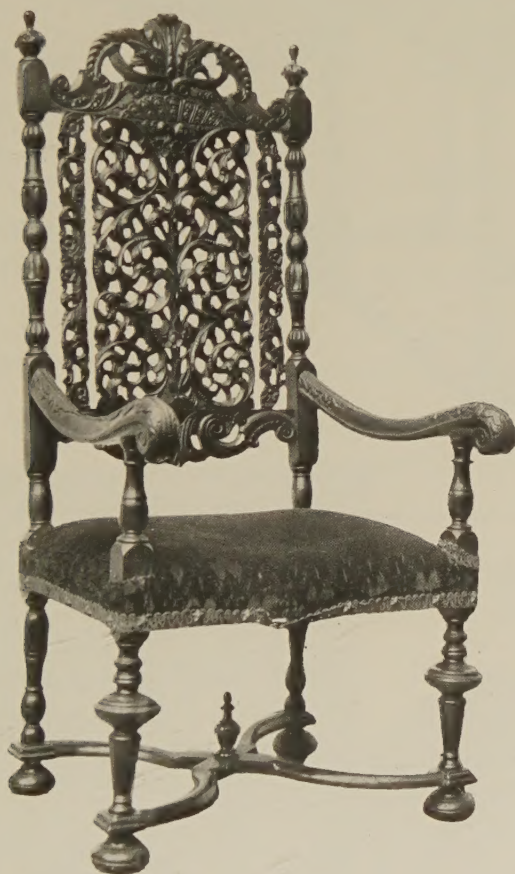
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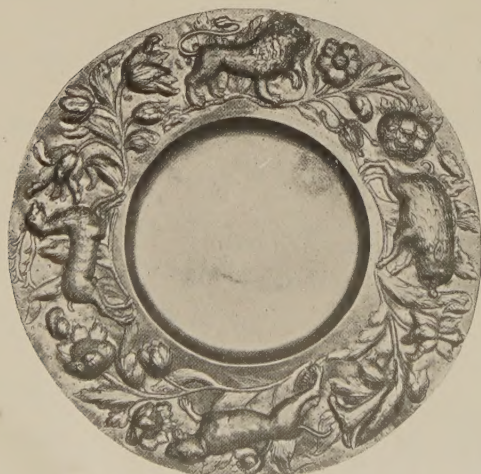
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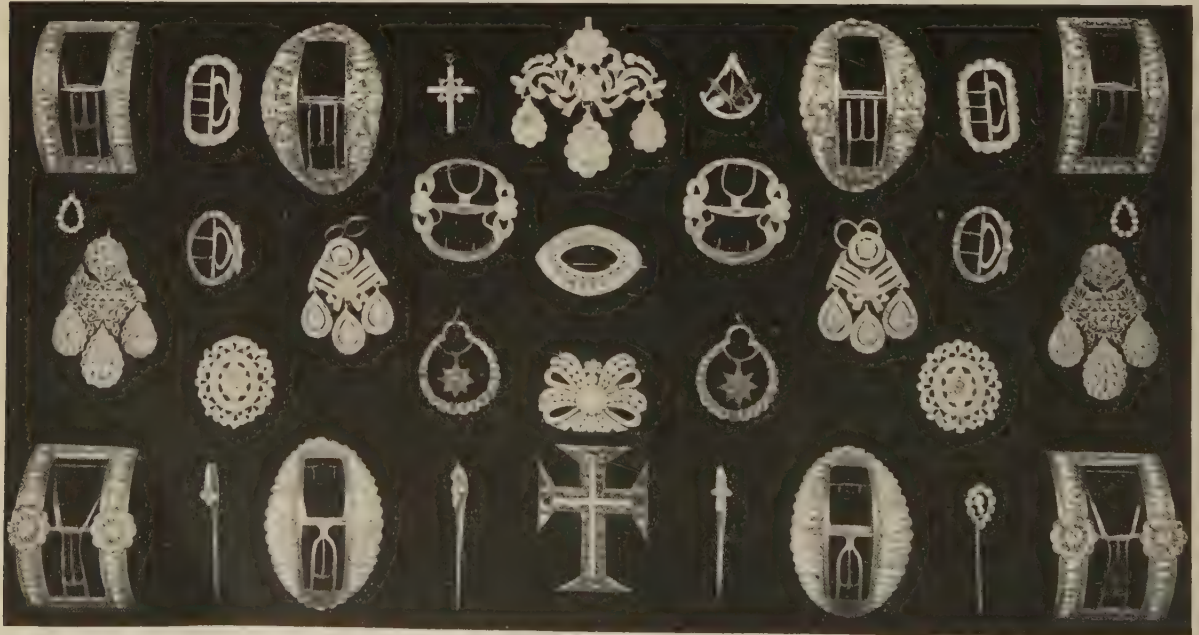
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XII.

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View of one of the Rooms, showing Panelling and Window.

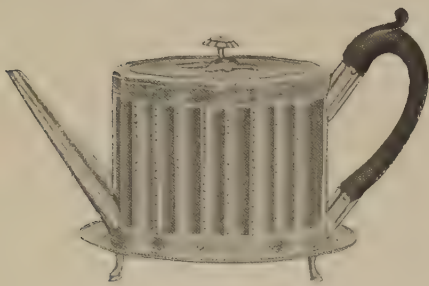


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April, 1913.—No. cxl.

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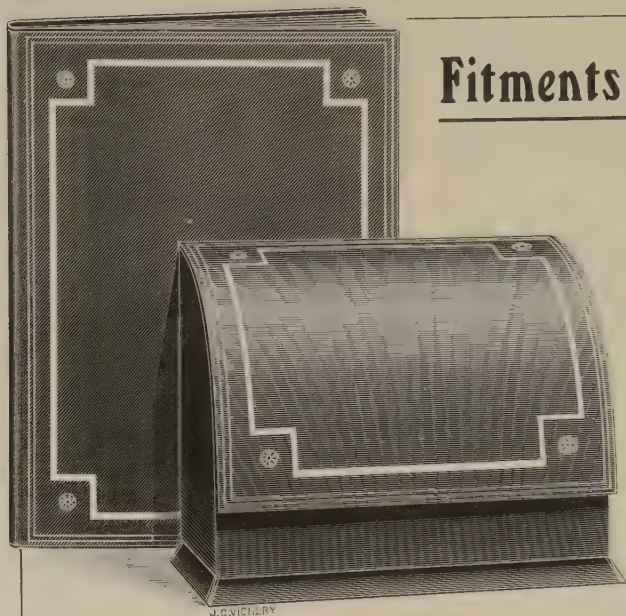
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The Connoisseur REGISTER

*Continued from
Page IV.*

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Continued on Page LVIII.

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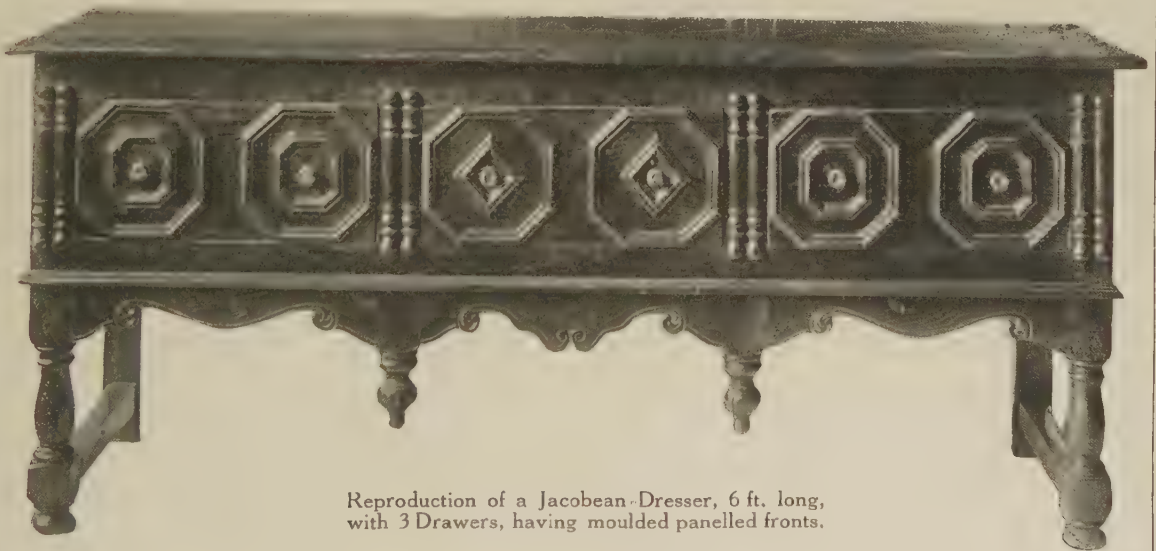
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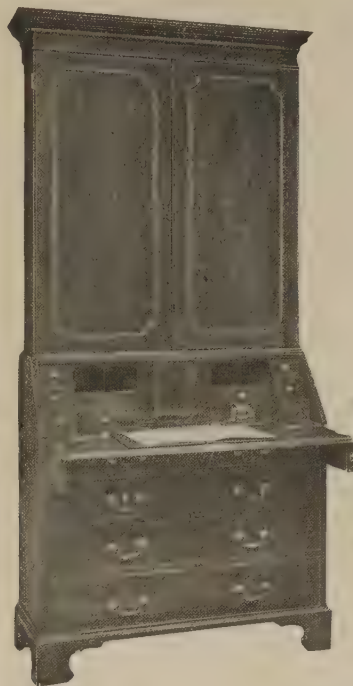
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Included among the items, which number in all some one thousand, is the magnificent Mihrab, or prayer-niche, from the Maidan Mosque at Kashan, which was lent to the South Kensington Museum in 1905. The Mihrab in the Mosque serves to point out to the faithful the direction in which Mecca lies, and this one is said to be the largest and most beautiful example of its kind contained in any collection, private or public. Not only is it of unusual size, measuring more than 9 ft. by 6 ft., but the gold and silver lustre of its tiles is of extraordinary brilliance. The tiles are signed and dated about 623 of Hegira.

A smaller Mihrab is from an Imamzadeh at Kôm. It is formed of two large tiles moulded in relief and decorated in lustre of turquoise blue and brown. The design is that of a broken arch springing from an inscription and capped by a broken circle; from the centre hangs a lamp. The ground, both within and without the arch, is covered by inscriptions from verses of the Koran, those in the spandrels being in Kufic. It is signed by the artist, Ali Ibn Muhammed, and dated 663 of Hegira. Floral scrolls in golden lustre form the ground of the spandrels. This Mihrab, together with several other pieces from the same collection, formed part of the Exhibition of Persian Art which was held at the Burlington Fine Arts Club in 1907.

Other exhibits which call for mention include a series of tiles, forming two spandrels and executed by order of Shah Abbas (1587-1628), together with some fine antique Persian armour and embroideries.

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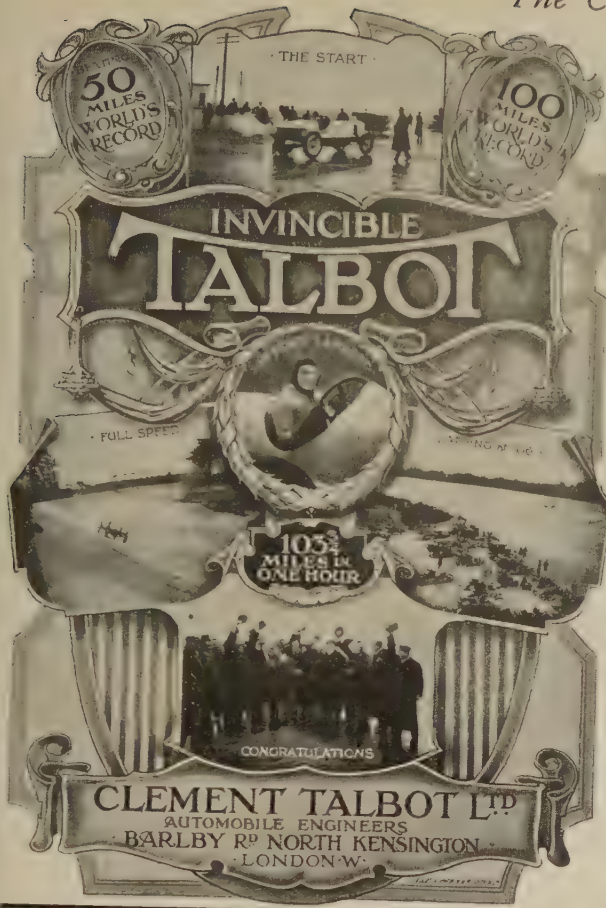
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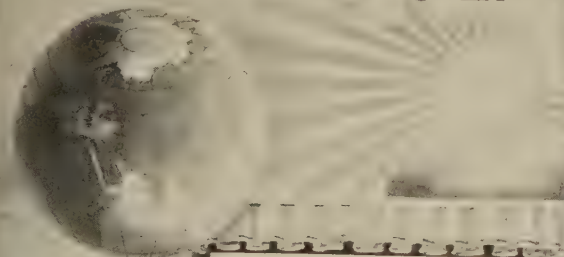
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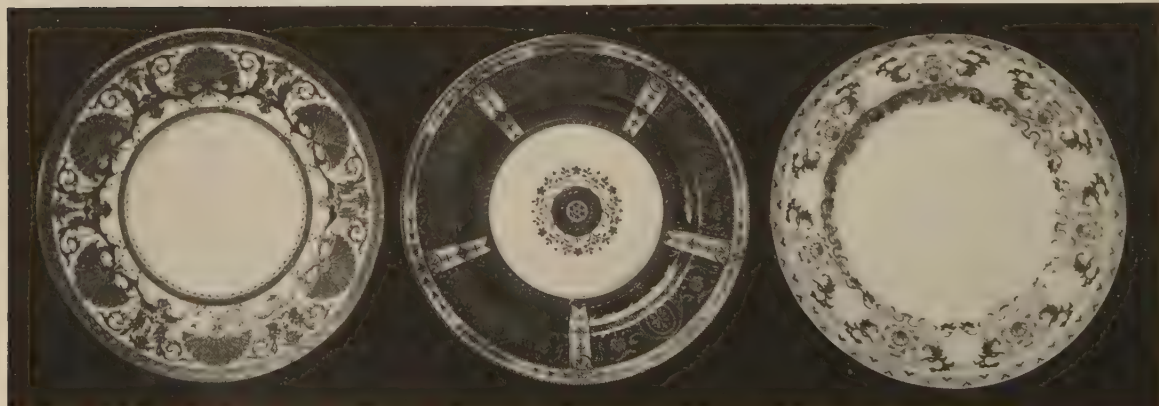
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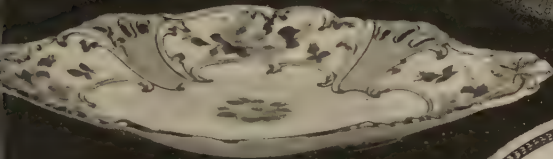
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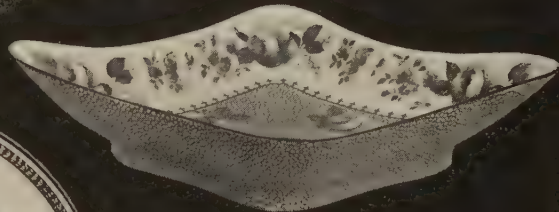
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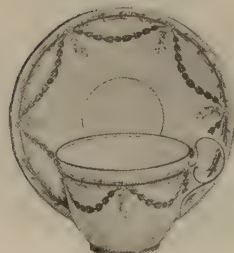
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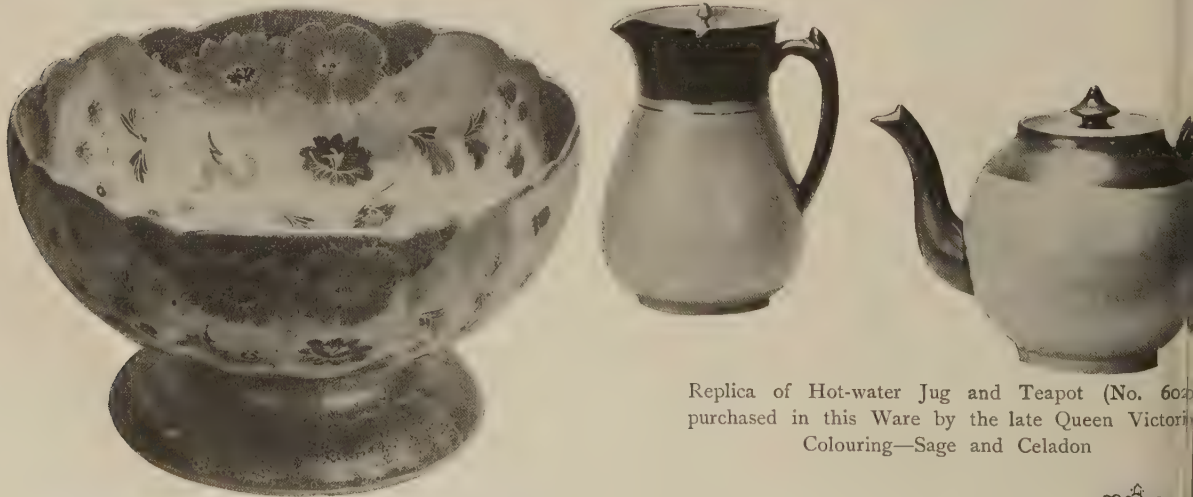
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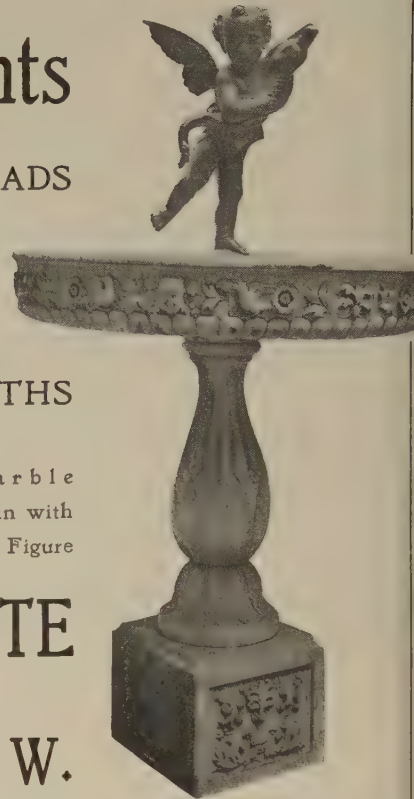
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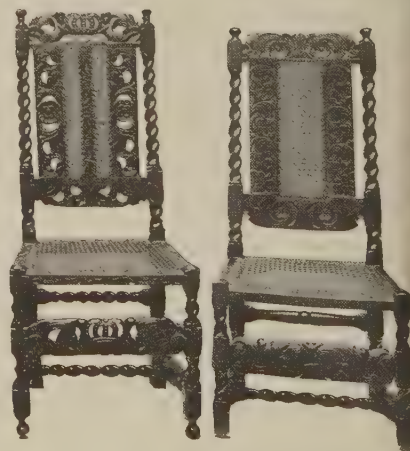
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AN Enquiry Department is conducted by "The Connoisseur" to assist readers to obtain reliable information regarding all subjects of interest to the collector. Queries may be sent upon the enquiry coupon which is printed upon the following page, and replies will either be inserted free of charge in the magazine in order of rotation, or sent direct per return of post for a small fee. Expert opinions can be given as to the value and origin of any objects that are sent to us, for a reasonable charge, and arrangements can be made with authoritative experts to inspect collections in the country upon very favourable terms. As far as possible, objects sent to us will be returned within a day or two of receipt, together with expert's opinion. Pictures and drawings, however, are only examined at our offices at longer intervals, but at least twice a month, and they will be returned as soon as possible. Special attention is called to our "Notes and Queries" page, upon which questions difficult of elucidation are printed in order that our readers may assist in solving them. Photographs of pictures for identification will be inserted on this page if a fee of half-a-guinea is paid to cover cost of making block, etc. Information so obtained could be sent by post or inserted in a subsequent issue. All communications and goods relating to the Enquiry Department should be addressed to the Enquiry Manager, "The Connoisseur," Hanover Buildings, 35 to 39, Maddox Street, London, W. New Tel. No., 7995 Gerrard.

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Continued from Page XXIV.

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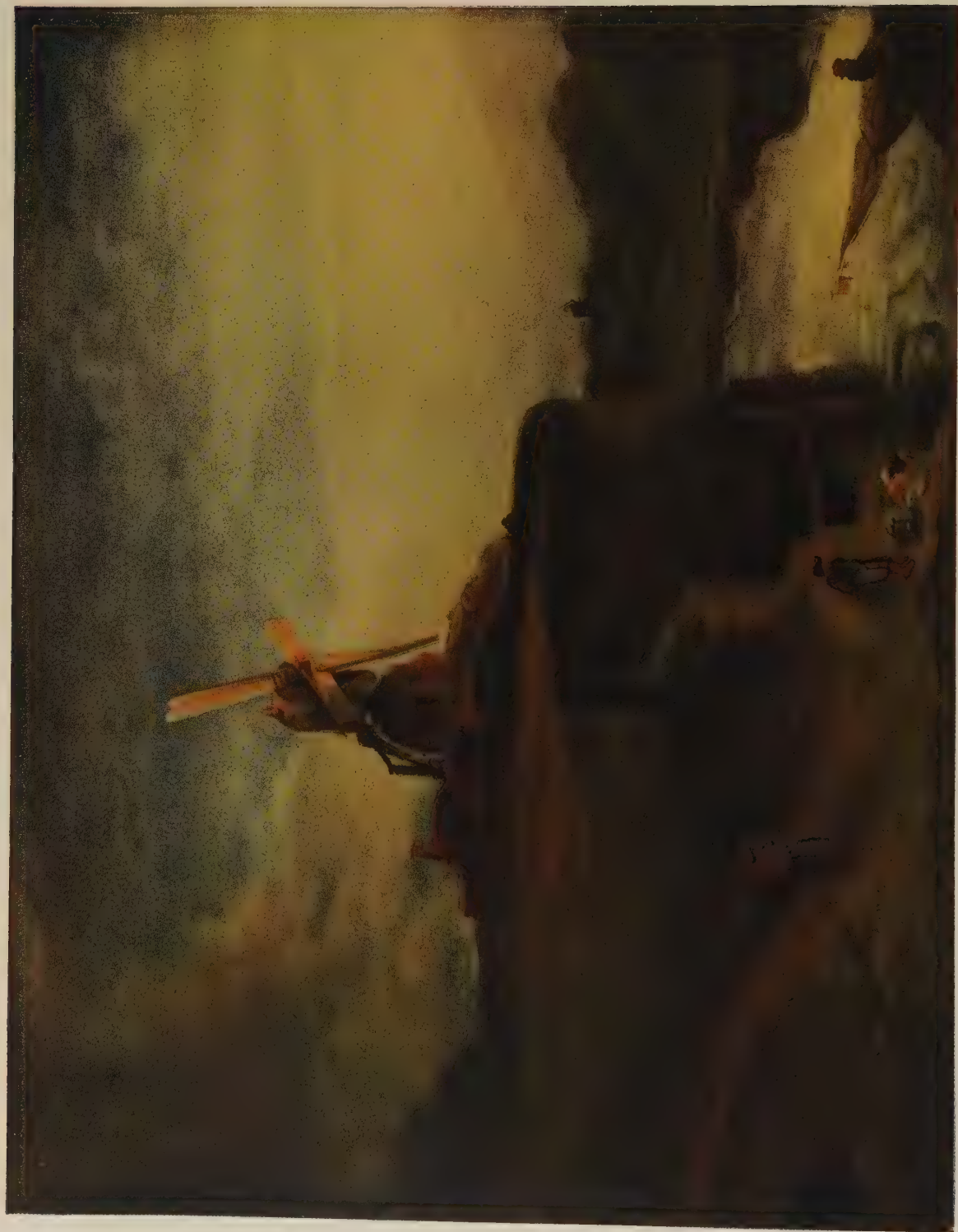
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THE OLD MILL

BY JOHN SELL COTMAN, AFTER REMBRANDT

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THE ROYAL VISIT TO STOKE=ON=TRENT

It cannot be merely a coincidence that the personalities of so many English monarchs are as distinctively imprinted on their eras as are their effigies on contemporary coinage. Political crises occur, parliamentary majorities wax and wane, and great statesmen rise and fall, without the general trend of national thought being altered, whereas with each new reign the national outlook changes; the personal characteristics of the new monarch being apparently adopted by the bulk of the nation as their exemplar. The intense, narrow and sometimes mistaken patriotism of George III. reflects itself on his era, to be succeeded by the luxurious but rather superficial elegance of George IV. The love of Queen Victoria for the domesticity of family life, coupled with an unflinching acceptance of the duties and responsibilities of her high office, reincarnates itself in the spirit of the Victorian age, when England, wrapped about in her mantle of insularity, and busied in her own concerns, still resolutely trod the thorn-strewn path of empire. The wise cosmopolitanism of His late Majesty King Edward VII. drew us into closer fellowship with other nations, dissipated much of our insularity, and broadened our outlook by encouraging the influx of foreign ideas. Their present Majesties King George and Queen Mary are only at the commencement of their reign, yet their personalities are already deeply impressed on the character of the nation. One would say that the King's watchwords are duty and efficiency. His call to England to "wake up" has stirred the country like a trumpet call; and the prodigious increase in the country's trade since His Majesty's accession bears witness how much his influence has quickened the national spirit. The frequent visits of the King and Queen to the

great manufacturing centres of the country are an instance of the keen interest they take in the efficiency of the national industries, and must be regarded in the light of a commander's progress through the divisions of his army to marshal and hearten them for the struggle—the struggle in this instance being against foreign competition, and the prize of the bloodless but none the less keenly waged battle being supremacy in the world's trade.

Nowhere is foreign competition experienced in a greater degree than in the Potteries, which the King and Queen are to visit on April 22nd, and it is partly on this account that the royal visit is looked forward to with such peculiar satisfaction. The English potters are at the present moment more than holding their own; their wares have attained an unique reputation in all quarters of the globe—such a reputation, indeed, that much of the labour of their foreign competitors is expended in directly imitating them. These imitations sometimes attain a close superficial resemblance to the originals, but in most instances the sterling qualities of the latter are less successfully facsimiled than the first makers' names and trade-marks. Foreign competition, however, is by no means confined to these dubious efforts, but extends to direct and honest rivalry in some of the higher and more artistic phases of the potter's craft. In these, unless he receives more intelligent and general support, the English maker is likely to be hard pressed. This more especially refers to objects devoid of direct utility. No intelligent Englishman is likely to buy modern foreign table or domestic wares, for in these the English maker is unapproachable; but when the English collector wants purely ornamental pieces, his glance is turned to retrospective work. Instead of

encouraging the labours of the living, he almost wholly confines his choice to the work of the past, and often to work of very indifferent technical and artistic merit.

Over and over again, during a recent visit to Stoke-on-Trent, we found examples of modern ware which rivalled in their beauty the choicest work of China in her best periods. The almost invariable reply of the makers to our congratulations was, "We know it is good; we should like to produce more of it, but there is absolutely no demand for such pieces." Such a state of affairs is a reproach to England, and, unfortunately, is almost unique to England. The principal countries on the Continent try to cultivate public taste by subsidising public factories, whose productions are consistently maintained on a high artistic level. These factories probably do not pay—probably never will pay—but they serve their purpose by giving a higher standard of technique and design to the wares of the country, and many of the pieces made are exported and sold in England. It may be safely said that at the present moment there is no Continental ware produced which cannot be as well and more cheaply made in the Potteries. Some of the best types, indeed, originated in England, but were not persisted in through lack of public support. One cannot suggest that the government should follow the example of Continental countries and directly subsidise the works;

for here there are too many, and it would be impossible to discriminate between their claims. But the government and the museum authorities of the country generally might largely influence public taste by purchasing fine pieces of modern work for the national collections. Even more might be done by individual collectors. Many of the finest specimens of old English and Oriental china have left the country for the other side of the Atlantic; the others that remain are now realising almost prohibitive prices. If the collectors with moderate purses, instead of competing for the waifs and strays overlooked by multi-millionaires and their agents, turned their attention to modern work, they would find, at the present moment, a multitude of superb examples rivalling the best of the old in their beauty and technical perfection. Is it necessary to wait until these wares acquire an enhanced artificial value by reason of their age and scarcity? Our museums of to-day are filled with the contents of our grandfathers' china cabinets bought from contemporary makers, and reflecting in their form and pattern the taste of the period. Our present-day cabinets will hardly form such a source of supply to the museums of the future, for they are too exclusively filled with work of past generations. We must mend our ways, or otherwise posterity may say of our time "that its art was great, but perished because the people were not worthy to receive it."





A Loan Collection of Eighteenth-Century English Glass at the Victoria and Albert Museum By W. E. Wynn Penny

ONE can well imagine the delight felt by those connoisseurs who, during the last few years, have interested themselves in the productions of the English glass manufacturers of the eighteenth century, now that the bulk of the collection so patiently and critically formed by Mr. and Mrs. Rees Price, of Broadway, Worcestershire, may be seen by all at the

Victoria and Albert Museum. The best thanks of all good collectors are due to the owners for a most timely and acceptable exhibit.

The art-loving public hardly appears to have realised



NOS. I. AND II.—TRAILED PIECES



Nos. III., IV. AND V.—OPAQUE TWIST STEMS

how superlatively fine these specimens of eighteenth-century workmanship are, and it is only well within the last twenty years that there has been any appreciable number of collectors who have interested themselves in them. This is certainly the first time an important and representative collection of English glass has appeared in one of our London museums. That it will stimulate interest in a hitherto somewhat neglected quarter goes without saying.

One of the most striking characteristics of our wine and other glasses of the eighteenth century is excellence of proportion, broad feet tapering up gradually to a good solid stem with a bowl that will not contain sufficient to cause any top-heaviness when full; while if engraving or other decoration occurs, which it frequently does, it is rarely excessive, and generally beautiful and appropriate. It is when we compare these features with contemporary Continental productions, with their overloaded decoration and very inferior proportions, that the simple beauty of the English work appeals so strongly, with its subtle charms lacking in the others.

The collection under review was started about 1890, and henceforth, whenever possible, no desirable specimens which came into the market were allowed to pass. The growth was steady up to 1908, when it numbered some hundreds of pieces; then a most important addition was made, and through the

instrumentality of the writer a portion of the well-known collection formed by the late Mr. John Webb Singer, of Frome, found its way to the cabinet of Mr. and Mrs. Rees Price.

The Singer collection was started far back in the last century, and contained several unique and many superlatively excellent examples, in all about 700 specimens. Of these some hundred and fifty of the most important found their way to their present quarters. The *Burlington Magazine* of October and December, 1903, contains a full account of this collection.

Later, in 1910, the Trapnell glasses, when sold at Sotheby's, contributed a few important additions, but by this time the collection was *un fait accompli*, and it was rarely possible to add types not already held.

In all some 460 to 470 pieces are now on exhibit, and it will be seen the best has not been spared. *Fine* glasses are scarce, indeed, nowadays, and procurable only at very lengthy intervals. It may confidently be stated that it would be an utterly hopeless task, quite apart from any question of cost, to form another such collection. The day has passed by, and one can only bitterly regret the totally inadequate possessions of our national museums in this particular province; with large collections of German and Venetian work, our own delightful masterpieces are hardly represented.

A Loan Collection of English Glass



Nos. VI., VII., VIII., IX. AND X.—AIR-TWIST STEMS

It is not the intention to enter into any digression on that fascinating subject, the history of the English glass industry; the object of this short paper is rather to give such assistance that both collectors and the general public who may view the collection may approach it in a methodical manner, resulting, it is hoped, in a fuller appreciation of its importance and beauty than might otherwise be gained.

It is not well to be dogmatic with regard to the dates of English glass, but probably the earliest examples in the collection are the two fine and excessively rare trailed pieces, dating possibly from the last quarter of the seventeenth century. Their ornament is distinctive, and somewhat suggestive of Venetian influence. The fine posset bowl with cover, No. i., $7\frac{3}{4}$ inches high, stands on a foot with moulded ribs; the bowl is decorated with pressed pattern at the base and a band of trailed work around the centre, while the cover, with its knob containing beads of air, is treated in a similar manner to the bowl.

The striking goblet, also illustrated, No. ii., $9\frac{1}{2}$ inches high (purchased at the Trapnell sale), stands on a broad folded foot, that is to say, the foot is of double thickness around the edge to give greater solidity

and to prevent chipping. The bulbed stem is ornamented with rosettes, and contains a threepenny piece of Charles II., while the bowl has pressed and trailed work similar to the preceding example. Both are blown in a heavy but softly gleaming metal of great beauty.

Let us now, for the purpose of careful examination, divide the collection into seven rough divisions:—

1. We have glasses of a capacity for wine, cordial waters or punch.
2. Sweetmeat and champagne glasses.
3. Ale glasses.
4. Tankards, grog glasses and bowls.
5. Candle and taper sticks.
6. Engraved glasses of special commemorative interest.
7. Glasses relating to the Jacobite cause.

The first group, comprising the greatest number of specimens, contains such diverse types that a comprehensive classification becomes a matter of such complexity that it will not be attempted here. The feet, sometimes engraved, may be plain, folded, or



Nos. XI., XII. AND XIII.—DOUBLE OGEE BOWLS

domed. The stems usually contain spirals in endless design of air, opaque white, or coloured twists. Occasionally we find varieties in which the air and opaque twists are combined with charming effect; or, again, they may be of that bulbous nature known to collectors as "baluster stems." Later examples are sometimes decorated with faceted cutting.

For simplicity the bowls will be referred to in accordance with their various contours as either bell-shaped, straight-sided, ogee, or double ogee, and we find them decorated with either engraved, enamelled, or pressed work. The opaque white twist predominates, the commoner specimens being usually of this type. They appear to have come into vogue soon after the second quarter of the eighteenth century. Their bowls of various shapes embrace capacities suitable for the strongest cordial waters (so much in vogue in those days) to the lightest of wines.

It must not, however, be imagined that this class contains no beautiful or interesting examples. As a matter of fact, it is difficult from such a wealth of fine pieces to choose illustrations, but the two glasses, Nos. iii. and v., one enamelled with a winter scene

and the other engraved with a rose and thistle, are good examples of decorated ogee bowls; while the bell-shaped form is shown in the specimen, 6½ inches high, engraved with a six-petalled rose and two buds, with a moth on the reverse. Visitors to the collection should not fail to notice the fine colour and dextrous manipulation of many of the twists, and the almost endless varieties of decoration which appear on the bowls.

It is impossible for an ardent lover of English glass to speak with restraint of the range of air twists exhibited. It is not only that many superb examples at once stamp the collection as inimitable, but the general standard is so extraordinarily high and the subtle collector's instinct shown in its selection so obvious.

The most frequent subjects of decoration are the rose with bud and foliage, or grapes, leaves, and tendrils of the vine, sometimes accompanied with a bird or butterfly. Now and again a specimen occurs with a landscape or marine scene. Nos. vi. and vii., the former engraved with honeysuckle design and the latter with a ship and landscape, were obtained from

A Loan Collection of English Glass

the Singer collection, together with a companion glass to No. vii., engraved with a lake, bulrushes and swans, and a stem of surpassing brilliancy. No. ix., with straight-sided bowl, displays very unusual decoration, a *growing* vine being depicted, while Nos. viii. and x. are of a type known to collectors as drawn glasses, that is to say, the stem and bowl are drawn from a single piece of metal.

The fine range of plain but shapely drawn glasses with clear or air-beaded stems should not be overlooked. The shape is a good one, and with bowls blown more thinly to suit the vintage wines of the present day, this form of glass might well be revived.

The group of double ogee bowls is a very representative one, all varieties of stem being shown. They were found years ago in some profusion in the West of England, and it has been suggested it was a type particularly favoured by the Bristol manufacturers. Three illustrations are given—No. xii., with cut stem and pressed fluting at the base of the bowl; and Nos. xiii. and xi., with engraved bowls and opaque twist and baluster stems respectively.

The combined air and opaque twisted stems should be carefully looked for, as they are somewhat elusive, though well worthy of attention. Their subtle charm,



No. XIV.—BALUSTER STEM

however, does not lend itself to reproduction, so no illustrations are given. This is also the case with the coloured stems, in which the collection is particularly rich. Perhaps they are hardly in such good taste as the air or white opaque stems, but as collector's pieces they are eagerly sought for. Many of the blue and white twists especially are finely treated, and the more ornate examples are easily distinguished from contemporary Continental examples by their superior workmanship and greater depth of colour.

With the baluster stem the first large group of glasses is closed. It is an early feature which continued in use throughout the greater part of the century. Large numbers are shown with bowls of widely varying shapes and capacities. They are a very distinctive class, and, though massive, are by no means without grace, with their frequently folded

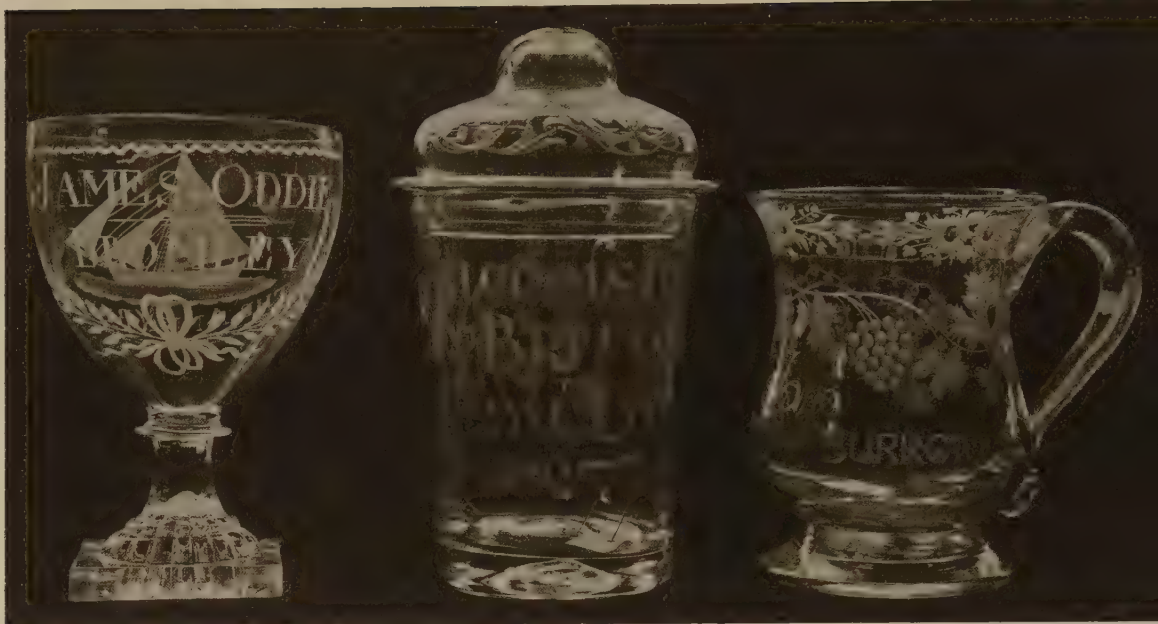
feet and air-beaded stems. No. xiv. shows both these attributes, while the straight-sided bowl is engraved with the royal crown and cypher G.R. beneath it.

The broad, shallow bowl glasses, usually of double ogee shape, used either for champagne or sweetmeats, constitute our second division. Their stems follow precisely the same lines noticed in the first group, but the bowls are infrequently engraved, though often



Nos. XV. AND XVI.—SWEETMEAT GLASSES

Nos. XVII. AND XVIII.—ALE GLASSES



Nos. XIX., XX., AND XXI.—TANKARDS AND GROG GLASSES

decorated with pressed designs, while the domed foot is a constant feature. The bowls of some examples are vandyked around the edge, unfitting them for the purpose of drinking vessels, as in the case in No. xv., with its domed and folded foot and opaque twisted stem. The early piece, No. xvi., shows unusual decoration; standing upon a wrythen stem, the bowl is surmounted with a looped design terminating in pressed bosses.

There can be no mistake as to the use of the series of tall, graceful glasses engraved with barley and hops comprising the third group. Their capacity is limited, but no doubt the potency of their contents compensated for that. Their range of stems presents no new feature, but the enamelled bowl of No. xviii. shows an unusual method of decoration in this class. The rose and bud occurring in conjunction with the heads of barley on No. xvii. is an unusual feature.

The tankards, bowls, and grog glasses form a numerous and diverse group, including many of the larger pieces, notably the capacious bowl on foot (similar to an example in the Saffron Walden museum), engraved with a Bacchus astride a cask with the inscription, "Jove decreed the vine should bleed for me," with the initials J.H. and vine decoration—a rather late but handsome piece. Many tankards and kindred drinking vessels are shown. The charming little handled goblet illustrated, No. xxi., is inscribed, "Joseph, Jane Burrowes," and well engraved with vine and grapes—probably this is a betrothal glass.

Interesting and beautiful, the grog glasses form a considerable group; both the square and circular foot

are seen. The example illustrated, No. xix. (from the Trapnell collection), shows a cutter with the quaintly spelt inscription, "The Ann and Beesea," and in the label, "James Oddie, Bromley." The boat looks like a speedy little vessel, somewhat suggestive of the contraband trade. The covered jar or tumbler (from the Mayhew sale, 1898), No. xx., is engraved with a rose and inscription, "Success to the Britannia, Edmund Eccleston, 1774," and shows traces of oil-gilding.

Throughout the divisions of this series the various decorations and inscriptions are full of interest, and the visitor will hardly fail to find something to round out his curiosity, particularly should nautical matters especially appeal to him.

For the moment the drinking glasses must be left, and attention given to the candle and taper sticks forming the fifth section. The earliest type shows the baluster stem, then come the air and opaque twists, and later the cut stem. No. xxii. shows an example of the earliest form, 7 inches in height, while the exceptionally fine specimen, No. xxiii., 9½ inches high, stands on a domed and ringed foot, the white and deep red twisted stem terminating in beaded knops of clear glass.

The later examples, with handsomely faceted stems, should be carefully noticed. The workmanship and quality of metal are of the finest description. Movable nozzles are a frequent feature in this series, which carries us to the end of the century.

Perhaps the commemorative glasses will appeal most strongly to the average visitor, as they record events of both national and local importance. References

A Loan Collection of English Glass

made to a host of matters—naval, military and political, convivial, sporting, agricultural, and masonic. We see the names of long-forgotten worthies, with their sentiments and toasts engraved upon the bowls of the frequently filled and doubtless well-loved glasses.

The cider glass (from the Singer collection), No. xxiv., engraved with apple-tree and barrel and the motto, "NO EXCISE," carries us back to the political disturbances in the spring of 1763, when the foolish and unpopular Chancellor of that day, Sir Francis Dashwood, vainly sought to impose a duty of 4s. a hogshead on the favourite beverage

of the West Country agriculturist, with unexpected and disastrous results.

The collection also contains another of these rare glasses displaying an oil-gilded engraving of a conventional apple-tree. On No. xxv. is seen a ship with the inscription, "Success to the Eagle frigate, John Knill, Commander." It was obtained from the Singer collection, and probably hails from the port of Bristol.

The rare little portrait glass, No. xxvii., inscribed "Long live George—Prince of Wales—

1759," is particularly interesting; possibly it was a counterblast to the Jacobite glasses of that date;



Nos. XXII. AND XXIII.—CANDLE AND TAPER STICKS



Nos. XXIV., XXV., XXVI., AND XXVII.—COMMEMORATIVE GLASSES

while the scene displayed in oil-gilt engraving on the bowl of No. xxvi. (from the Hodgkin sale, 1903), with the sentiment "Keep it up," tells its own tale.

Many other glasses cannot fail to excite interest, such as the handsome air-twist goblet (*circa* 1763), engraved with portrait and military emblems, inscribed "The King of Prussia"; the fine range of Nelson glasses; the beautiful "Britannia" glass, with its exquisite engraving; and the historical and probably unique specimen commemorating Admiral Hawke's victory at Quiberon Bay, 20th November, 1759, engraved with a figure of Britannia, and the inscription and date, "Success to the British Fleet, 1759," perhaps the earliest dated opaque twist known, not to mention a host of others.

The wonderful group of twenty-four glasses relating to the Jacobite cause calls for a more detailed account



Nos. XXVIII. AND XXIX.—JACOBITE TOASTING GLASSES

which flourished about the time of the '45 rebellion. Probably they were used exclusively for the one toast, "The King—over the water," and then removed to a remote corner of the pantry, safe from the eye of any prying intruder.

The larger specimens and portrait glasses have

than can possibly be given here. From a historical point of view, their interest is unbounded; from a sentimental, they are a revelation. The ordinary visitor will certainly regard them with surprised delight; but only the collector who has specialised in this direction can realise the amount of work and enterprise necessitated for the acquisition of such a series. Some are pedigree pieces of the utmost importance; all are of undoubted authenticity and surpassing beauty.

Many of these glasses, more particularly those of small capacity, were toast glasses of the secret Jacobite societies



Nos. XXX., XXXI., XXXII., AND XXXIII.—JACOBITE GLASSES



MRS. SCOTT MONCRIEFF
BY SIR HENRY RAEBURN

A Loan Collection of English Glass

always struck the writer as purely personal and commemorative. One can well imagine a staunch old Jacobite rejoicing in a set for ceremonial occasions, when all his guests were of the same political creed. No doubt they were used and prized by their owners long after the cause had ceased to be anything more than a romantic sentiment.

Nos. xxviii. and xix. show the drawn form of toasting glass. The emblems displayed by the first are a rose with two buds, an oak leaf, the star and "Fiat" (the word of the cycle club); the latter is similar except that the star is missing. The interesting little glass of similar shape, with rose and two buds on bowl, and oak leaves in the foot, all oil-gilt, could not be overlooked.

From the more unusual glasses of medium capacity the following three have been selected for illustration:—No. xxxiii. (formerly the property of the Rev. S. M. Mayhew), engraved with Prince of Wales' feathers and the word "Radiat," while the reverse shows the royal arms of England and Scotland quarterly. The emblems on No. xxxii. are the natural rose with one bud, the star, and a forget-me-not, the latter a rare occurrence. No. xxxi. shows the familiar six-petalled rose and two buds, a star, and the pathetic word "Fideat."

The fine bell-shaped example, No. xxx., which, in addition to the rose and buds, oak leaf, and "Fiat" on the bowl, shows the Prince of Wales' feathers on the foot, and the only glass of similar shape engraved



Nos. XXXIV. AND XXXV.—JACOBITE GOBLETS

with a thistle with star resting upon its plume, in addition to the rose and buds (formerly in the possession of the late W. J. Clement, M.P.), are well worthy of attention.

Two impressive goblets are shown—No. xxxv. (from the Mayhew collection), 7½ inches high, with air-twist stem and ogee bowl engraved with a bust of Prince Charles Edward in profile within a laurel wreath flanked by a rose and buds, also with a thistle and the cycle word "Fiat." No. xxxiv. (from the same source), 8 inches high, with air-twisted and knopped

stem; the straight-sided bowl is engraved with a seven-petalled rose and two buds, together with a star.

Even among such brilliant company No. xxxvi. is prominent on account of its superb engraving and striking full-face portrait in bonnet and tartan, with cockade in the former and an order (a star) in the latter. The star and rose with buds are also seen, and above the bust the motto, "Audentior Ibo," in capitals, on a plain label. It was formerly the hereditary possession of a Forfarshire laird.

One final word of entreaty to all who love the rare and beautiful. No description, however exact, no illustration, however carefully reproduced, can convey any true impression of these lovely objects. An opportunity now occurs of seeing them under most favourable circumstances: do not let it be lost. They are the cream of a collection of superlative merit, and will generously repay a careful and thorough examination.



No. XXXVI.—JACOBITE MOTTO
PORTRAIT GLASS

Antique Jewels

Ceramic Trinketry

By M. Percival

TRINKETRY is a useful and comprehensive word. It is simple and seemingly unpretentious, though it has an ancestry going back to a more than respectable antiquity,* and if in its original significance it may have meant an ornament of metal, it is now generally used for any personal ornament which is hardly of sufficient importance to merit the title of jewelry. For "jewelry" seems to imply a certain value in the material apart from the workmanship (though often it may be proportionately small), but the "trinket" relies on the hand of the maker for its claims to admiration. So we may find in these trivial toys of a bygone day a particular interest; for, though sometimes they merely reflect a passing whim of Fashion's ever-changing mood, there is often in them an artistry all the deeper for being expressed in materials of small pecuniary worth, such as steel, ivory, or pottery.

We may also class with the trifling personal ornaments the less important of those little accessories of

buttons and buckles, and perhaps the less valuable the watches and snuff-boxes. A complete collection of trinkets, if it could be made, would show us as a mirror the tastes and fancies of those who have gone before us. Alas! many of the pretty things were of too evanescent a nature to stand hard

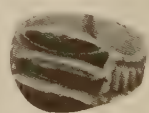
and much that we could wish preserved has entirely vanished, while often that which remains shows only a shadow of its former daintiness. Gilding has gone, paint worn away, delicate carving and chasing is chipped and scratched, and we can almost find these relics from which the glory has departed a little

depressing. But among them the class of trinkets with which I am dealing remains nearly as fresh and bright as when drawn hot from the kiln.

"Time does not wither nor custom stale" "infinite variety." From the days of the Pharaohs to those of the Georges in time, and from China to the East to Bristol in the West in space, the pottery art has been used to fashion these fragile trifles in



EGYPTIAN DAISY BEAD



EGYPTIAN AMULET RINGS

dress and fashion which our ancestors called "toys," the dainty seals and watch-keys, tiny scent-bottles and wee boxes, also the gewgaws and baubles, such as

* "Trinket" and "trickery" are the same word (going back to the Sanskrit *tarka*, "twisted," a "spindle," interlaced wire-work). Both are also the same word as "torque," the Asiatic gorget, one of which, taken from the neck of the Gaul he slew in single combat, earned for T. Manlius and his descendants the honorific surname of Torquatus. It is the same word as trousseau—originally the bride's twisted bundle of garments and trinketry. —Sir George Birdwood, *Journal R.S.A.*, July 26th, 1912.

endless series of designs, so the range from which we may draw examples is a wide one.

When dealing with any of the arts and crafts, it is almost sure to find its prototype among the ancient Egyptians; but of ceramic trinketry they were not the originators, but also the most perfect exponents, for by no other people have such quantities of pottery ornaments been made, with, moreover, such a wealth of beauty in design and colour. We find in the tombs and ruined cities an immense variety, and

Ceramic Trinketry

These perhaps the most interesting are the beads and pierced amulets used for stringing up into necklaces. Great numbers of them have been found, generally in coffin-cases, having been hung round the necks of the mummies. The most beautiful are certainly those glazed with greenish turquoise blue, which is also the most common colour. No doubt its superior beauty was recognised

by the Egyptians themselves. Red, yellow, and green are also very plentiful. The best known beads are the long tubes or bugles and the scarabæoid shapes, but every kind of amulet, as well as minute figurines representing the gods, were used in the same way.



EGYPTIAN STRING OF BEADS IN FLOWER-
AND-LEAF FORMS

in the case of beads, their grouping for their decorative effect.

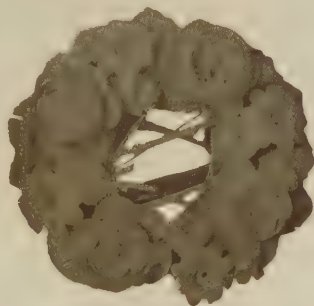
The Romans made use of pottery beads, and so did the Anglo-Saxons; but afterwards in England there is a gap, till the Chelsea porcelain factory issued its dainty wares.

From this factory comes the first piece of English porcelain of which the origin and date are absolutely certain. It is a jug dated

1745, and also inscribed "Chelsea." It was not long after this that the delightful small pieces known as "Chelsea toys" began to be offered for sale, the first notice of them appearing in 1754.* Perhaps a few words on what was meant by "toy" in the eighteenth



WEDGWOOD CAMEO



WHITE PORCELAIN BROOCH



WEDGWOOD CAMEO

There is a splendid collection of these beads at the British Museum, where the different forms and ways of stringing can be studied to great advantage. Breast ornaments, rings, and bangles made of the same material are also to be seen. Though these beads are found genuine in considerable quantities, there are, nevertheless, modern forgeries about, and buyers should be on their guard against them. Some of them are most skillful and accurate copies, but others may be known by the brilliant, cold-looking lustre of the glaze and a generally mechanical appearance.

Very few specimens of Egyptian pottery ornaments appear to be inferior as to design by gold or silver work. One of the rings illustrated may be a copy of a stone-set original in metal, but on the whole they rely on the beauty of their colouring and,

century may be of interest, now that the word has been narrowed down so as to mean merely a child's plaything. The term then covered almost any small portable object of decorative character—anything, in fact, which had no really serious use, but was valued principally for its ornamental side. A "toyman" was a seller of jewelry and bric-à-brac, and occupied a very important place among fashionable tradesmen, as he supplied the



PIN OF BUEN RETIRO
PORCELAIN

* From the *Public Advertiser*: "To be Sold by Auction, by Mr. Ford, at his great Room in St. James's, Hay Market, this and the following day" (Dec. 17th, 1754), "All the entire Stock of Chelsea Porcelain Toys, consisting of Snuff Boxes, Smelling Bottles, and Trinkets for Watches (mounted in Gold and unmounted in various beautiful shapes of an elegant design and curiously painted in Enamel), a large parcel of Knife Hafts, etc. Most of the above in lots suitable for Jewellers, Goldsmiths, Toyshops, China-shops, and Workmen in various Branches of Business."



CHATELAINE WITH PLAQUE
PAINTED IN MONOCHROME

beaux and belles not only with European novelties, but also Oriental curios.

The tiny scent-bottles, seals, watch-backs and charms made at Chelsea are among the most fascinating productions of that eminently dainty factory; the mellow outline—perhaps a result of the softness of the paste—is shown to perfection in these small pieces, wherein a quaint fancy is expressed by delicate modelling and most brilliant yet soft colour. They are wholly delightful. Some of them are tiny figures—there is a full-length figure of Shakespeare among these; a masked cupid beats a drum on a seal; and a youth and rustic maiden make love on a scent-bottle under two inches high. Others are bunches of flowers in high relief, of the well-known Chelsea character. Many of them have sentimental mottoes—often in French—both painted on the porcelain and engraved on the seal or gold mounting. The metal-work is usually delicate and well made; it is generally of gold or gilt metal. These little pieces are much sought after by collectors, and therefore the ubiquitous



CUT-STEEL CHATELAINE
OR WATCH-CHAIN WITH
BLUE PORCELAIN BEADS
AND PLAQUE



CHATELAINE OF STEEL BEADS AND DOUBLE
CAMEOS OF WEDGWOOD JASPER

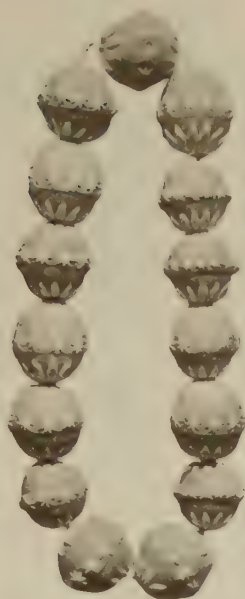
forgery has marked them as a field for wicked exploits, and unfortunately he has been fairly successful in his nefarious designs. The little imitations are really very pretty, but though they are wonderfully exact copies, there is a hardness about them which distinguishes them when placed by the genuine. Apart, they would deceive anyone but an expert.

Of Meissen porcelain are some wonderfully modelled little groups of flowers, their natural colouring, so fragile and fresh in appearance that they might almost be real flowers. Sometimes a blossom is separately mounted on a gold wire for fastening to a neck-band of velvet, or groups of flowers and leaves are arranged on a solid base as pendants, earrings, and beads. Similar pieces to the Chelsea toys were also made, such as seals, scent-boxes, and étuis. From the Buen Retiro

Ceramic Trinketry



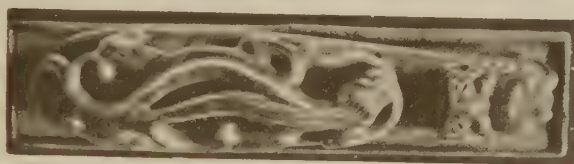
SHOE-BUCKLE PLAQUE OF BLUE
AND WHITE JASPER



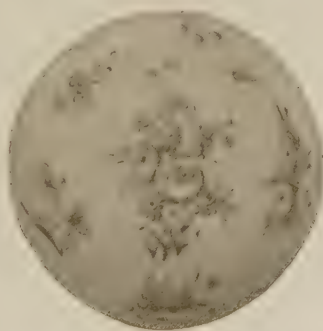
BRACELET OF BLUE AND WHITE
JASPER



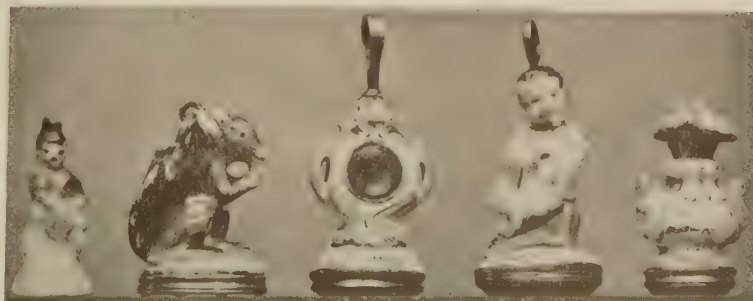
EARRINGS OF BLUE AND WHITE
JASPER



CHINESE GIRDLE HANGER OF GLAZED PORCELAIN



CHELSEA PORCELAIN WATCH-BACK



CHELSEA PORCELAIN SEALS AND CHARMS

factory probably issued some charmingly modelled little heads and faces intended to be set as personal ornaments. They are, I think, very scarce, in this country at any rate, as I have only seen five or six specimens, all consisting of heads and faces, mostly painted as wearing black masks. These are mounted in gold as pins or brooches, and are quaint and effective. A whole cabinet might easily be filled with the contributions from Edgwood's pottery without admitting any specimens from his contemporary imitators, and to me these small things are among his most charming productions. They, of course, only imitate the style of old gems,

but they are, after all, much more decorative than the originals, and when mounted, as they were meant to be, in finely chased steel settings, they form most exquisite ornaments. I have a set of five double cameos from a chatelaine of the ordinary white on blue, which, while wonderfully effective as spots of colour at a distance, disclose the most delicate modelling when looked at under a magnifying-glass. They thus fulfil the cardinal requirements of jewelry; the design and workmanship must be fine enough to afford pleasure when minutely examined, and yet be striking enough to have a decorative effect. The beads are particularly pretty. They are



CHELSEA FIGURE OF SHAKESPEARE



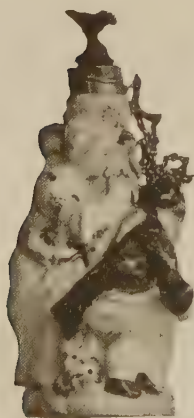
CHELSEA ÉTUI



CHELSEA FIGURE OF A MASKED CUPID

seldom decorated with figure subjects, which do not show off well on such rounded surfaces; but the disposition of the white on the blue is generally singularly happy, so that one derives great pleasure from the simple patterns. These tiny cameos are found in a multitude of designs, and of all sizes, from the very

small ones for chatelaines and rings to the large ones intended for watch-backs and buckles, some of the latter, which are shaped and curved to fit the arch of the foot, being much larger than any others of those intended for personal wear, shoe-buckles being of enormous size at the time they were made.



CHELSEA GROUP OF LOVERS



CHELSEA GROUP



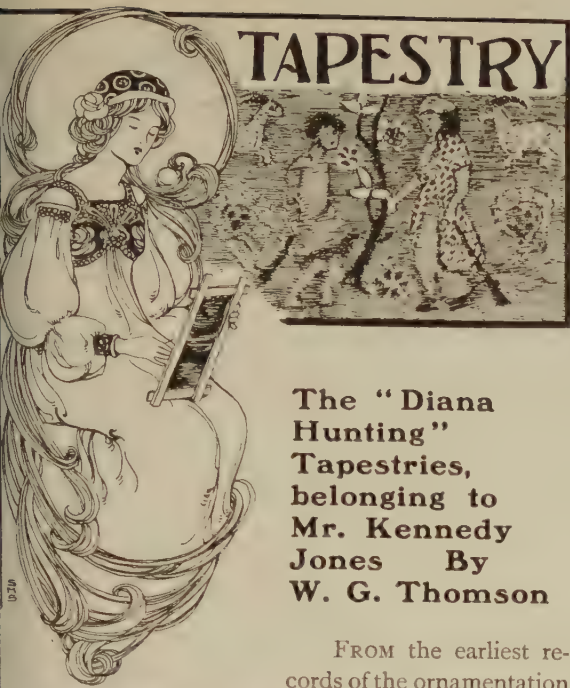
CHELSEA GROUP



WOOD GATHERERS

BY J. B. C. COROT

From the Original Painting in the National Gallery



**The "Diana
Hunting"
Tapestries,
belonging to
Mr. Kennedy
Jones By
W. G. Thomson**

FROM the earliest re-
cords of the ornamentation

of textile fabrics down to the present day, or almost so, the chase has been a most popular subject. In the first centuries of the Christian era the Coptic tapestry weavers gloried in the representation of hunting scenes, using them freely as dress decoration, and it is difficult to find anywhere a more spirited rendering than their art affords in such incidents as that of the hunter launching his spear at the wild beasts that turn so fiercely upon him, or glide away as if apprehensive of danger. These weavings, however, are small in size, and limited to two colours in the majority of cases, and so cannot compare with the grand storied cloths woven in Western Europe in later times—say the fourteenth century, when the tapestry weavers of Arras and Paris competed for commissions to execute rich hangings of great size for kings and princes, ecclesiastics, and rich merchants. There is romance in the very titles of some of these fourteenth-century tapestries—for instance, the "History of a king who went to hunt with a great retinue, but losing his followers and horses in the wood, had a marvellous adventure with fairies,



THE CHASE OF THE WILD BOAR

who sentenced him to be turned into a stag," or, "The history of youth and sport, called 'hunting the stag,'" or again, the "History of Lorens Guérin, who hunted the wild boar." During the fifteenth century the subjects were more definitely stated, as the hunt of the bear, bull, unicorn, stag, etc. What the hunting tapestries of the fifteenth century were like may be judged by anyone who pays a visit to the Central Court of the Victoria and Albert Museum, where at present are exhibited four grand hunting tapestries from Hardwick Hall, the property of the Duke of Devonshire, who has lent them to the Museum. These large tapestries are decorated with figures the size of life or thereabouts, and in them the landscape is quite subordinate to the figures. In the succeeding century a worthy representative of that class of hangings may be found in the world-famous "Hunts of Maximilian" at Fontainebleau and elsewhere, and this traditional order of things is evident, although in a greatly modified degree, in the "Hunts of Louis XV.," woven at the Gobelins, after Oudry's cartoons.

In the above examples the preponderating influence lies in the figures, but in the 16th century another style of hunting tapestry began to attain a well-merited popularity. This was frankly a landscape or verdure, with small figures engaged in the chase of the lion, stag, wolf, boar, and other animals, and many tapestries of this character are yet extant. With the preponderance of landscape the tapestry gained in pictorial interest, in many cases without injury to the decorative effect as a whole; and in the 17th century light and shade in landscape came to be more carefully studied, the drawing more refined, and a lighter tone assumed. The subjects, too, adopted a classical form in many instances: we find Diana depicted as a huntress—as in the seven beautiful hangings belonging to Mr. Kennedy Jones, which are at present exhibited in the Waring Galleries in Oxford Street.

The human figure, especially that of Diana, who is distinguished from her nymphs by the crescent on her forehead, in these remarkable tapestries, is excellently drawn and full of graceful movement. Of foliage and flowers there is great variety, and the tree masses are admirably disposed in the composition of the various panels. The first scene shows Diana setting out for the chase. In common with the other panels, this scene is framed with a broad border consisting of wreaths and garlands of roses, tulips, pinks, and other flowers, having bunches of fruit here and there, in orderly sequence, to give variety and a magnificent richness to the whole. From the middle of the upper border hangs a splendid bouquet of flowers that impinges upon the sky.

The second panel represents Diana, followed by

two attendant nymphs, pursuing a stag, which has taken to the water, from whence its retreat and flight is cut off by dogs. Here the umbrageous trees and the bed of iris by the water are beautifully rendered.

The chase of the wild boar forms a most spirited composition. In middle distance the boar turns round as if to threaten the dog who follows, while Diana and her nymph burst into view from the right. The landscape and flowers are admirable on the left.

In the next panel Diana is seen pursuing a hare. The trees in this scene are disposed with wonderful skill, and the flowers are no less beautiful. The wolf-hunt has, however, more life than the preceding sport. Two dogs are fastening on the wolf on the right, while Diana follows with uplifted spear to give the fatal thrust.

These tapestries bear the mark of Brussels, and were woven there about the year 1670 by two tapisseries—Albert Auwerckx, whose signature A. AVWERCKX and A. A. appears on three panels; four are signed G. v. L., for Guillaume Van Leefdael. The hangings have a uniform height of 11 ft. 6 in., while in width they vary from 9 ft. to 17 ft. 6 in. The weft is of the finest wools and silks, and the texture is very fine, reaching 19 to 22 warp-strings in the space of one inch.

The two master-weavers who shared between them the making of this most beautiful set of tapestries stood high in the aristocracy of the craft in Brussels. Both belonged to well-known families of weavers, for tapestry weaving runs in certain families to such an extent that the art appears to have become hereditary. This was due perhaps to the fact that special advantages were accorded to the sons of masters when they came to be apprenticed to the craft, the period of apprenticeship being shortened in their case in most of the tapisseries' guilds. This tended to keep the craft in certain families, and in time these formed little dynasties (such as the succession in the Leynie family), which lasted for three or four generations.

Albert Auwerckx, Auwerckx, or Aureckx, as the name is variously spelled, became a member of the craft of tapestry weavers in the year 1657, and continued to exercise his calling in Brussels into the early years of the eighteenth century. He must have had a numerous staff of assistants when the tapestries under review were being woven in his workshop, for even in 1700 when the Brussels ateliers, in common with other tapestry manufacturers, were in a state of extreme depression, he had five looms in working order, and employed about fifteen weavers. Among these were in all probability, four members of his large family—his sons Nicholas, Philip, Gaspar, and William. One of the most famous works that came from the shop of Auwerckx was the series of tapestries illustrating



DIANA SETTING OUT FOR THE CHASE



DIANA PURSUING A HARE

episodes in the life-history of Count Guillaume Raymond, of Moncade, Lord of Airolo, in Sicily. The set consisted of no less than twenty pieces, and was signed by the maker.

There is a very fine set of tapestries, which also bears the signature of Auwercx, in the Royal Austrian collection at Vienna. The panels are after cartoons by Louis Van Schoor, and represent, allegorically, Monarchy, Wisdom, Fortitude, Commandment, Magnificence, Fidelity, Simplicity, and Abundance. Auwercx also wove some armorial tapestries.

It was not an unusual practice, even in the early history of the craft, for tapestry weavers, when they were pressed for time, to call for the assistance of a

brother-craftsman to enable them to complete the commissions. In such cases, it appears that the execution of the various panels comprising the set to be woven was farmed out, and thus two or three establishments participated in the manufacture. Such was the case when the "Life of St. Paul" was ordered from Albert Auwercx. He called in assistance from William Van Leefdael, and that master has left his signature on a hanging belonging to that series. From this it is evident that their partnership in the manufacture of "Diana Hunting" was not a unique experience.

William Van Leefdael also belonged to a family of tapissiers. His father, John, possessed an atelier in Brussels, from which came the set of tapestries



DIANA PURSUING A STAG



THE WOLF HUNT

representing scenes from the "Life of Scipio" that bears his signature. William Van Leefdael was even more distinguished than his confrère, Albert Auwercx. He soon rose to be one of the best masters of his time in Brussels, and was also a person of importance in the town, being elected to the Communal Council in 1679-1680.

There is a set, having for subject "Antony and Cleopatra," among the treasures of the royal family of Spain, and we have seen another set of the same title in nine hangings, of which three were signed by Leefdael and others by Gerard Vander Streken. One of his later efforts was the beautiful set, one of

which represents "Time enchained by Love," upon a background which is a veritable carpet of flowers with a garland held by cupids. It bore the arms of a ducal family, and in addition to the signature of Leefdael, contained the inscription, "D. Tenier fec. 1684." And certainly not the least important of Leefdael's achievements are three florid and powerful tapestries after Raphael's cartoons, which are now hung in the Madrid Museum, to which they were given by the Duchess of Villahermosa. The other panels of the series bear the signatures of Gerard Vander Streken and Everard Leyniers, and all are framed by magnificent borders of fruit and flowers.

AN INTERESTING ELIZABETHAN MANSION

WHEN Nelson first set foot in England after his victory at the Nile, he probably straightway directed his steps to that ancient and reputable hostelry, the "Star Hotel" at Great Yarmouth, of which, during the course of his career, he was not an unfrequent guest. In those bustling days, and for some centuries or more earlier, Yarmouth was a relatively greater port than at the present time. It was, after Chatham, our chief station on the East Coast, and the most advanced point of outlook from which we could scan the doings of our quarrelsome neighbours, the Dutch, or watch the shifting boundaries of our friends and enemies on the coasts of the Baltic. From here there set off, in 1801, the great expedition which was to humble the pride of Denmark and win Nelson yet another title to fame as victor of Copenhagen; and it was here he again landed in triumph, to once more enjoy the shelter of the "Star."

The hotel, however, is not famous only on account of its associations with Nelson, for other illustrious persons have passed within its walls, and the architectural embellishments of the house, more especially the beauty of the panelling and oak work of the interior, make it regarded as one of the most interesting show-places in the Eastern Counties. It bears abundant evidence of having been erected in the reign of Queen Elizabeth, and affords a fine specimen of the residence of a wealthy burgess at that period.

It was built by William Crowe for his own private residence, and being one of the Merchant Adventurers of England, he placed the arms of that company in the principal apartment (Nelson Room). William Crowe was probably one of those prominent and important men of Yarmouth who, by their independence and commercial influence, helped to make matters over warm for the barons of the Cinque Ports. He



THE NELSON ROOM



THE NELSON ROOM

ANOTHER VIEW

was a man of affluence, respected by his fellow-townsmen, and was elected by them on two occasions to fill the office of bailiff of the town—first in 1596, and again ten years later. The particularly well-preserved carving in oak of the arms of the Merchant Adventurers is worthy of explanation, for it demonstrates the importance of the position, as a member of their Company, of William Crowe, the builder of this house.

The style in which its interior is fitted will be familiar to those who remember the details of such show-houses as Knole, Longleat, Burleigh and Hatfield, Hardwick and Audley End. Its ceilings, its panelling, its casements and stair-rails are all reminiscent of the more lavish decorations displayed in those palaces, and are characteristic of the sixteenth-century home of an opulent and prominent citizen.

Briefly told, the story of the house shows how two generations of Crowes, father and son, possessed it, until the brother-in-law of the latter, Thomas Bransby, High Sheriff of Norfolk, inherited it, and on his death, in 1682, it descended to his daughter, who became

Lady Astley, of Melton Constable. Remaining in the possession of this family until 1740, it was bought by a Yarmouth maltster; thence it passed, still as a private house, to families named Wilson and Branshaw, and in the time of the latter it was converted into the "Star Hotel." The change certainly took place before 1789. In 1806 the hotel was conveyed to Mr. William Wolverton, who, in 1824, sold it to Mr. George Bennett, a favourite comedian attached to the Norwich Company of Actors. By him the hotel was sold to Mr. W. H. Diver, who in turn conveyed it to Mr. W. Shales, in whose hands the hotel attained to something of the important position amongst the hostleries of the Eastern Counties which it occupies to-day. Later owners have been Mr. Lane and Mr. S. J. Ramsey, and in 1904 it was purchased by Mr. H. Taylor, the present proprietor, who, it is understood, has just disposed of the panellings and internal decorations to Messrs. Greenlands, Ltd., of Hereford.

The exterior fronting the quay is built of smooth squared flints with stone dressings, and is thorough

An Interesting Elizabethan Mansion



DETAIL OF CARVING AND PANELLING

typical of the craftsmanship of the sixteenth-century masons, which is rarely equalled by those of to-day. There is a balcony to the first floor supported on pillars.

The entrance and the rooms on either side of the ground floor are low, consistent with the common practice at the period when this house was erected to appropriate this part of the building for the reception of goods and merchandise. Ascending by way of the oaken staircase, which is broad and fleet with a heavy balustrade, one reaches the glory of the hotel, the Nelson Room. Although the approaches to it are all antique, one enters the apartment to be overwhelmed with the effect of the wealth of carving around, surmounted by a ceiling of perfect beauty. The room is lined throughout with exquisitely carved

wainscotting, black with age. Square panels reach to a height of about five feet, and are divided at regular intervals by fluted pilasters which support terminal figures, alternately male and female, between which are a series of ornamental panels, richly carved. The arms, previously described, of the Merchant Adventurers, are over the handsomely proportioned Elizabethan fireplace, which had long been filled up so as to fit it for a small stove; but, being relieved of the modern woodwork which screened it, this ornamental chimney-piece of Caen stone, in all its original beauty, is once more brought into its proper use. Curious cupboards are concealed in the panelling, and one may note the quaint arrangement of the door on the left of the fireplace, which, like doorways in that old Elizabethan house, Thaine Park, Oxfordshire,

and in the gallery of Rockingham Castle, open from a small lobby cut out of the corner of the room—a very curious and unusual treatment. The handsome pendant ceiling is divided into six compartments of rich moulding and adorned with fruit and flowers. Altogether, with its well-proportioned windows opening upon the verandah over the quay, the Nelson Room is acknowledged to be a very perfect specimen of the mode of decorating domestic houses in the days of good Queen Bess. This room is historically interesting, as during the civil war in the reign of Charles I. Oliver Cromwell visited the town, and it is supposed that a meeting took place between Cromwell and his officers at which the trial of the captive king was arranged. John Bradshaw was president of the Commissioners for the trial of Charles, and on January 27th, 1649, the Court sentenced him to death, and on January 30th he was executed.

One of the owners of the house in the eighteenth century became connected by his daughter's marriage with a Bradshaw, descended from the famous president, "Broadbrimmed" Bradshaw.

Another interesting room is the smoking lounge, a typical instance of the handsomely decorated apartment of its architectural period. It is the most handsome of

its kind in the town, and the delight of visitors from far and near, who turn in to see it with almost as much curiosity as they do the more ornate Nelson Room. In its present form the room does not retain its full proportions, but has been dwarfed in order to screen off a passage from the stairs to the kitchen and other apartments and to the courtyard. A beautifully moulded ceiling extends into this passage and also into the bar at the end of the room. It is one of the most striking features of the apartment, having ponderous pendants, of unusual size and beauty which are alternated with heavy clusters of fruit. The ancient fireplace is in an excellent state of preservation, its ample hearth being one of the glories of this cosy room when the winter season

drives one to the comfort of the fireside. Other evidence of the full extent of the room is found in the position of the original window—not that which lights the apartment from the Row—which is now obscured by the partitioning of the passage. It had fourteen lights in two tiers, the six centre ones being larger than those on either side, and the heavy oak frame being delicately carved on the outside. The apartment overhead this noble room have also similar windows of twelve lights in two tiers.



DETAIL OF EXTERIOR CARVING



GLAZE OWL

A TEA SET THE HEAD FOR A CUP

© 1997 Collection of the Museum of Modern Art, New York

CONSIDER





BUBBLES.
by Sir John Millais Bt P.R.A.



Historic English Potteries

THE many generations of great potters to whom the district now comprised in the enlarged county borough of Stoke-on-Trent has given birth would impel me with the belief that some vital element from the pottery clays of the district must enter into the blood of the inhabitants if the explanation of the phenomena is not to be found in the more prosaic but more sound scientific reasons of heredity and environment. Since the days of the Romans, pottery-making has been indigenous to this district. Each generation is born with an hereditary aptitude for the work, so that children fresh from the schoolroom enter the pottery factories possessed of an instinctive facility for the deft manipulation of the clays; for the even and harmonious laying on of colour, which would come—if it came at all—to the people of a region less impregnated with ceramic tradition only as the result of much study and practice. As it is with the workpeople, so it is with master-potters. The great works have been built up by dynasties of proprietors, each commencing his career with the accumulated knowledge of his fathers, and each adding some fresh discoveries of his own to descend to his children. The result of these conditions is to be found in the unrivalled excellence of the staple product of the district.

With the exception of a few foreign products, limited in scope and utility, and whose peculiar qualities are derived from the properties of the materials found in the neighbourhood of their manufacture, English ceramic ware of all kinds is undoubtedly the finest in the world. The richest and most cultivated classes of the five continents dine off English china, drink their tea or coffee from English cups, and indulge in the refinements or necessities of the toilet from English-made utensils. Nor in the technical excellence of the work produced is the rivalry of the past more to be feared than the competition of the present. A few—a very few—secrets known to potters of earlier times have been lost; but for the most part the glazes and pastes discovered by the Greeks and Romans, the mediæval potters, and those who founded the great continental factories of the seventeenth and eighteenth centuries, have not only been emulated, but carried to a far higher degree of perfection. Few secrets known to Chinese potters have been left unsolved, while many wares have been evolved equally beautiful as theirs, but altogether unknown to them. In fact, paradoxical as the statement may seem, it is the technical perfection of the best types of modern English pottery which deprives them of not a little of their fascination in the eyes of the



PLAQUE BY WEDGWOOD

"HERCULES IN THE GARDEN OF THE HESPERIDES"

BY FLAXMAN

The Connoisseur

collector. The older potters tried to attain it, but their knowledge was not equal to the task, and so in their wares failings often appear—slight variations in colour-tones, surface inequalities, and want of transparency in the glazes—which, first sought for by connoisseurs as evidence of the antiquity of the pieces, have now come to be regarded as essential beauties. The modern potter could produce all these characteristics, but they would not be tolerated in contemporary work.

Modern English ceramic ware, indeed, does not receive a tithe of the attention from the collector it deserves. He utilizes it for his household requirements, but does not introduce it into his cabinet—an oversight which deprives him both of a fascinating pursuit and a profitable hobby, and handicaps the pottery-maker by preventing him from fully developing the artistic side of his craft. The collecting of the work of the past is a pursuit full of interest; but, nevertheless, it affords little opportunity for the exercise of original judgment, or of the zest and fascination of exploration. It is but the treading of well-worn paths; the recording of history, not the making of it. The patrons of Wedgwood and his contemporaries laid the foundations of the English pottery industry of to-day, and enabled them to produce wares which in quality rivalled anything that had gone before.

The most artistic of Wedgwood's purely decorative pieces were equally sought after as his utilitarian wares, and so he was enabled to advance from triumph to triumph, calling in the greatest artists of his time to his



PLATE WITH VIEW
BY CAULDON (BROWN-WESTHEAD, MOORE AND CO.) LTD.

assistance, and finding his efforts to evolve beauty highly profitable. Unfortunately the same state of affairs does not prevail to-day. Since the advent of the motor-car with its inexhaustible output for superfluous income, the best of our table wares go abroad. The antiquary of the future, when he seeks to discover the most luxurious and ornate examples of English domestic china produced in the era of George V., will have to seek for them in the Fifth Avenue mansions of New York, or the palaces of Oriental potentates. The same rule holds good, to some extent, with regard to the purely ornamental pieces. The English connoisseur's glance is too retrospective

he is apt to collect the artistic triumphs of every age rather than his own, and so he leaves the support of what should be the highest branches of ceramic art to people whose taste is not of a cultivated character. The result is somewhat disheartening to the enlightened potter. In the show-rooms of the principal Stoke-on-Trent factories one sees pieces which, in their fine simplicity of form and the lustre, richness, and superb coloration of their glazes, approach if not equal, some of the best examples of Oriental art. For these, one is told, there is practically no demand. They are not ostentatious enough for the ordinary purchaser, who, when he buys expensive wares, wants something the value of which is apparent to everyone, and the connoisseur to whom they should appeal seems obsessed with the idea that age is the most necessary attribute of beauty.



THREE VASES BY COPELAND

Historic English Potteries

Something of this neglect for the highest phases of modern porcelain and pottery perhaps originates in the idea that they are wholly mechanical production—turned out by machinery in thousands and tens of thousands of pieces; whereas machinery plays a comparatively minor part. The making of ceramic ware still remains essentially a handicraft, the production of craftsmen—if one may include men, women, boys, and girls under such an appellation—the quality of whose work depends almost wholly on their readiness of eye and steadiness of hand. In the higher grades of work—such as pieces



PARIAN FIGURE, 1864

"THE LION IN LOVE"

BY MINTON

perfectly painted with original designs—the craftsman becomes an artist, using the porcelain for his canvas, and performing feats of greater difficulty than the orthodox painter, for the materials he uses allow little opportunity for revision or correction.

For examples of the products of modern ceramic art, I am taking some of the typical wares in half a dozen of the largest and more historic factories in the recently extended county borough of Stoke-on-Trent. There may be other factories equally worthy of mention; but these are typical. Their founders were among the

men who have done most to elevate the standard of English pottery, and in tracing the history of their firms one is giving the outline history of the rise and development of one of England's greatest and most flourishing industries—a beautiful and pleasurable industry, moreover; one which allows its skilled workers to cultivate deftness of eye and hand to the utmost, and which initiates in them a taste for the refinements and graces of sentient line and pleasing colour. There may be—a seamy side to the industry, but my way lay not among it. The firms I visited are not among those

who make economies at the cost of suffering workpeople. As I passed through room after room of industrious workers, all seemingly happy in their varied occupations, it appeared to me that their task of creating the beautiful was amongst the most delightful that could be afforded by any of our great modern industries.

At Messrs. Wedgwood's I was told that it was usual for the workers to grow grey-headed in the service of the firm, in whose fortunes they take a keen proprietary interest, regarding the heads with the same affectionate spirit that Highland clansmen felt for their chiefs.



FLAMBÉ MOTTLED VASES

BY DOULTON

Something of this feeling perhaps comes from the way that the business has descended from father to son for over a century and a half. The Wedgwood dynasty is represented. It was founded by the "great Josiah Wedgwood," as Mr. Gladstone called him. Mr. Lawrence Wedgwood, one of the present proprietors, belongs to the fourth generation, in direct descent from him; his partners, Major Cecil Wedgwood, D.S.O.—the first mayor of the new county borough of Stoke-on-Trent—and his brother, Mr. Frank Wedgwood, to the fifth. Josiah Wedgwood himself, however, is only the middle link in a dynasty of potters, for his father, grandfather, and great-grandfather all belonged to the craft. His place in the history of ceramic art is that of the father of modern pottery; the great works he built at Etruria—held and extended by his descendants—are the cradle of the present great English industry. When he was born, in 1730, the commonalty of England ate their meals from wooden platters and the coarsest of earthenware; by the time of his death, in 1795, nearly every household was provided with clean, delicate, and well-shaped wares, which owed their origin almost entirely to his inventiveness, artistic taste, and unremitting enterprise and industry.

The works at Etruria were not founded until Wedgwood's reputation and fortunes were well established. This was in 1769, when he was thirty-nine, having already packed the enterprises and achievements of a lifetime into a career which had not nearly reached its apogee. He had served a lengthy apprenticeship with his brother Thomas; started business on his own account with Mr. Harrison; parted from him and joined forces with Thomas Whieldon—their partnership lasting from 1754 until 1759; and finally commenced entirely on his own at the Churchyard Works, Burslem. This business grew with tremendous rapidity. To cope with its increase, Wedgwood first took additional premises at Ivy House, and then started a third factory at the Brick House Works—rechristened by his employees as the Bell Works, from



LUSTROSA CHINESE BOTTLE-SHAPE VASE
BY G. L. ASHWORTH AND BROS.

Wedgwood] having started a bell call them to work. The settlement at Etruria was designed to bring these separate establishments into one. There was open country all around when Wedgwood bought the site; his factory and the houses erected for his workpeople made of it a little town. Wedgwood was then thirty-nine and a master-potter of many years standing, having passed through the preliminary stages of thrower and apprentice, and in conjunction with Whieldon established a highly successful business at Burslem, his native place. In 1775 he transferred the whole of this to Etruria, which since then has remained the seat of the great pottery factory controlled by his descendants.

The place, to outward aspect, has not altered very materially since Wedgwood's time. New works have been added and new machinery introduced, but the latter is not visible unless on search for it, and the former are smothered into complete harmony with the buildings—and these, it must be remembered, cover a colossal area erected by Wedgwood himself. His house—the Old Hall—divided from the works by the Trent and Mersey canal and a stretch of still uncovered meadow land, is only a furlong distant. But what seems to place one on terms of closer intimacy with him is the museum in the middle of the works, almost wholly filled with personal relics—his moulds, casts, dies, and experimental trials, and a unique series of some of his finest achievements. The museum is in charge of Mr. Isaac Cooke, whose many years of service with the firm, if they barely span the interval which separates us from Wedgwood's lifetime, have at least enabled him to speak with people who saw the master-potter in the flesh.

The number of wares which Wedgwood produced is legion; but perhaps the one most closely associated with his name is the famous Jasper ware, in which the subject is rendered in white relief—generally, but not always—on a blue ground. For Wedgwood also produced the ware in various tones of lilac green, black, and yellow. The



CENTREPIECE BY COPELAND

Historic English Potteries

distinction of the ware lies not only in the daintiness and purity of its colour, but also in its fine body, which has been pronounced as the most beautiful substance ever introduced into ceramic art. Wedgwood only perfected this ware after 1770, and his best pieces in it were produced between 1773 and 1793. To this period belongs the famous "Marriage of Cupid and Psyche," the subject of which was taken from an antique gem in the Marlborough collection. Wedgwood's plaque from this—repeated in various sizes—was executed in 1787, and two years later he employed Flaxman to design the exquisite "Sacrifice of Iphigenia" as a companion piece. Flaxman, indeed, was constantly employed by Wedgwood, and the most perfect expressions of his genius are to be found in the designs he made for the potter rather than in his large monuments.

A well-known triumph of Wedgwood was his reproduction of the celebrated Portland vase in the British Museum, perhaps the most difficult feat ever attempted by a potter. In his black basalt ware he found an excellent vehicle for the reproduction of antique busts and contemporary sculpture. Of his other wares one can only mention the famous Queen's ware—named in compliment to Queen Charlotte—with its delightfully warm but delicate cream-coloured glaze; his agate wares, in which he attained the colouring and quality of richly marked marbles; and his finely formed semi-porcelain or stoneware.

The progress of Wedgwood's, however, did not cease with the life of its first proprietor; he only laid the



PARIAN FIGURE SUMMER
BY MINTON

foundations of the present business—magnificent ones it is true. The structure has been, and is still being, enlarged by his descendants. Wedgwood, it will be remembered, attained an unrivalled reputation for his table wares, supplying them to the various royalties of his day, among his works in this phase of his craft being the celebrated dinner-set made for the Empress Catherine of Russia, which was recently rediscovered in the Winter Palace, and of which one or two sample pieces are included among the treasures in the museum. This reputation for beautiful table wares has been retained and extended by the present firm, and their pieces go all over the world, American millionaires, who are the largest and most prodigal buyers of anything that possesses striking and apparent excellencies, being among their principal customers. A dinner-set of recent date, which will possess an historic interest in the future, is that made for Mr. Roosevelt for use at the White House when he first became President of the United States. A feature in many of the firm's pieces is the introduction of wholly hand-painted patternings. In most wares, where the pattern is required to be repeated, its outlines are first printed on and then overpainted by hand; but in many of those of Messrs.

Wedgwood the preliminary printing is dispensed with, and, with skilful work, a far greater individuality and freedom of effect is attained. Some of these pottery-painters—young women for the most part—attain a dexterity and sureness of hand which is simply marvellous. It appears a matter of course for a girl not far



PLAQUE BY WEDGWOOD

"BLIND MAN'S BUFF"

BY FLAXMAN

down her teens to be able to take a cup or plate in one hand and with the other paint round its body—not its edge—a perfectly straight line of even thickness throughout without any visible marks to guide her, and to do it, not with one dexterous sweep, but slowly and systematically, so as to secure that the paint shall be laid all round with exactly the same thickness. The most elaborate patternings are reproduced with the same sureness; not outlined in pencil first, but painted in direct with brush, one slip of which would mar the entire piece. Pressure of space forbids one to linger longer with Messrs. Wedgwood, whose show-room, containing samples of many of the best ceramic wares evolved in England during a century and a half, offers a variety of attractions that is bewildering in its profusion.

When Whieldon was in partnership with Wedgwood they had among their apprentices a young man destined to be a rival to them both with contemporary buyers and in the attraction of his wares to posterity. This was Josiah Spode—the first of the name, for it was shared by his son and successor, whose reputation is as deservedly great as that of his father. Spode the elder was born in 1733, and commenced to manufacture on his own account in 1754, the same year as his son's birth. He took the works, forming the nucleus of those of the present firm of Copeland's, late Spode, in 1770, which had previously been carried on by Messrs. Turner and Banks. The first Spode was not a man of great



"THE APOTHEOSIS OF HOMER"

BY WEDGWOOD, AFTER FLAXMAN

the London business—as a partner in the firm. Spode was one of the greatest pioneers of the ceramic industry in the nineteenth century, uplifting its entire standard. He is popularly credited with having been the first to introduce bone into the body of English porcelain; there are, however, many other claimants to this distinction, and his share in the matter is probably that he made commercial success of what had been only a tentative

experiment. He was, however, the first to use felspar among its ingredients, and thus increase the beauty and transparency of the ware, besides improving the quality of the body. Another improvement effected was the introduction of transfer printing; by means of this he was enabled to pattern his pieces with more ornament and better executed designs, while one of the colours he initiated—a beautiful light blue—is still unrivalled, and specimens of his productions in this tint are eagerly secured by collectors. But Spode's means were not confined to chromatic improvements



PLAQUE, WITH VIEW OF WINDSOR CASTLE
BY CAULDON (BROWN-WESTHEAD, MOORE AND CO.) LTD.

Historic English Potteries

his single tint. He borrowed ideas from the richly decorated porcelains of Japan, and introduced beautiful and original styles of decoration, in which reds and blues and dark cobalts predominated, richly embellished with gold. He died in 1827, having raised the reputation of Staffordshire china to the highest eminence. His son retired from the business in 1835, which then came wholly into the hands of Mr. W. P. Copeland, the son of the partner of Josiah Spode, and the late Mr. P. Copeland, whose sons, Messrs. Ronald and Gresham Copeland, now control the destinies of its present nine acres of works.

Here, as at other of the larger works, the difficulty of the chronicler is not what to find to describe, but which of the many beautiful things he shall select from. There is a wealth of pieces in the old Spode patterns, now so popular; wares which in their floral patternings recall the chintzes of our grandfathers, others which are drawn from Oriental motifs, and others in the beautiful blue which was one of Spode's specialities. Of more modern patterns there are an inexhaustible number, the exquisitely white and transparent table ware for which Copeland's are famous forming backgrounds to an endless variety of simple or ornate designs—in some the embellishment consisting of merely a few lines with the royal crown or crest of some English or foreign potentate delicately painted on one side; in others the white porcelain being almost entirely covered with ornate and gorgeously jewelled tracery, which looks as though it were executed in gold filigree work and enamel. Such pieces as the latter tax the potter's art to the utmost, on account of the fineness of work with which they have to be executed and the number of firings they require. A thousand

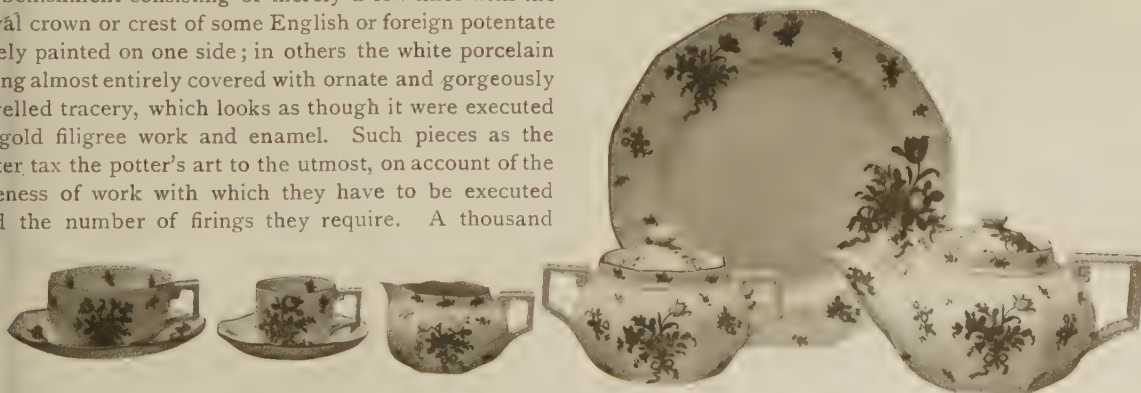


THE APOTHEOSIS OF VIRGIL

BY WEDGWOOD, AFTER FLAXMAN

pounds or more is no uncommon price for a single dinner service in such style. Domestic ware, however, by no means exhausts the scope of Messrs. Copeland's energies. One recalls that they furnished the tiles which decorate the nine cupolas of the Imperial Library in France, when all the Continent was ransacked in vain for potters to undertake such a gigantic task, 36,000 tiles, each forming part of an elaborate design, having to be fixed all on the curve. A later triumph in France was the award of a Grand

Prix at the last Paris Exhibition, a repetition of earlier awards of the same character in previous ones. In the early part of the Victorian era the firm shared with Mintons the credit of discovering Parian, a substance composed principally from felspar, which, though now somewhat unfashionable, is the best substitute for marble that has ever been made, and which, unlike marble, can be cast in moulds. One wonders why this beautiful ware is not more used at the present moment for the reproduction of modern pieces of sculpture. In its durability and its susceptibility for being easily cleansed it is far superior to plaster; while, though it hardly possesses such sculptural qualities as bronze, the latter material is too dark to show to advantage in the subdued light of an ordinary English reception-room.



TEA SERVICE

OLD LEEDS REVIVAL ON SPECIALLY DESIGNED AND REGISTERED SHAPES

BY DOULTON

More unlikely things may happen than that the old pieces of parian ware reproduced from the statuary of Gibson, Theed, Foley, Power, and other sculptors famous half a century ago, will come within the provenance of the collector and be eagerly sought after and secured. Perhaps I should dwell less on what, for the time being, is neglected ware, than those wares which at the present moment are most sought after. The taste hitherto prevailing has been for pieces decorated with sumptuous ornateness and resplendent with gilding and jewel-work. These, to escape the reproach of being tawdry, must be conceived with taste and refinement, and executed with great technical skill. A failure in either respect would be fatal, for the difference between good work of this kind and indifferent is as great as between an elaborate piece of exquisitely hand-wrought Renaissance jewellery and a modern machine-made imitation. In its technical perfection Messrs. Copeland's work of this character reaches the limits of modern discovery, while the modern designs are conceived and executed by some of the most able contemporary



PLATE BY CAULDON
(BROWN-WESTHEAD, MOORE AND CO.) LTD.

ceramic artists and craftsmen, or reproduced in facsimile from beautiful old designs. Vases of all sizes and reminiscent of all periods are shown, ranging from dimensions so colossal that they even dwarf what is known as the "Fort Thieves" type—so called because of a supposed resemblance to the jars in which those famous "Arabian Nights" character hid when in Ali Baba's courtyard—down to exquisite little specimens in blue de roi, rose du Barri, and turquoise; while for those who like beauty of form unrelieved by colour there are numbers of pieces in delicate and softly translucent white wares.

In 1765, four years before Wedgwood established his works at Etruria, another well-known potter, Thomas Minton, was born. Unlike Wedgwood, Minton was neither a native of the district—first seeing the light at Wyll Cop, Shropshire—nor did he enter the pottery industry in the ordinary way as a thrower, but as an apprentice to an engraver at the Caughley China Works, Broseley. Even had he remained an engraver all his life, Thomas Minton would deserve to be remembered



PAIR OF VASES MADE ABOUT 1840

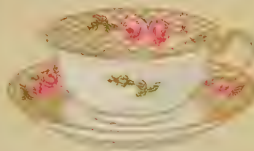
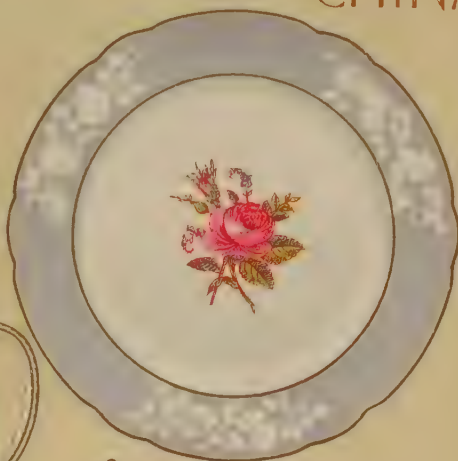
BY MINTON

SPODE

CHINA.



By Royal appointment
to His Majesty
King George V.



Historic English Potteries



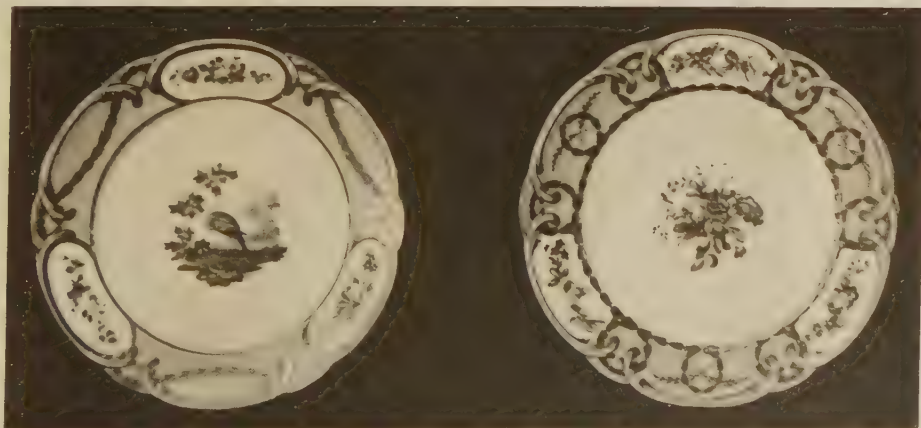
THREE PLATES BY WEDGWOOD
Cheadle pattern, designed
in style of "Old Rouen"

Old Queen's Ware
pattern

"Rouen Chinois," underglaze
decoration replica of an old
Rouen pattern

posterity as having rendered the first English version of that most popular of all ceramic decorations, the well-known willow pattern. A more substantial reputation attaches to his name as founder of the great firm of Mintons. This enterprise was not initiated until he had passed many years as an engraver, continuing at Caughley for some time after the termination of his apprenticeship, then working for Joshua Spode in London, and finally setting up as an engraver at Stoke-on-Trent in 1789. Four years later he bought a small plot of land and commenced the manufacture of earthenware. Minton built up an excellent foundation for a great business. He established a reputation for the soundness and high finish of his wares; but it was chiefly through the genius and enterprise of his second son, Herbert, born in 1792, that the world-wide celebrity of Mintons originated. Herbert Minton belonged to the same class of master-men as Wedgwood—originators who, not content to pursue the beaten track, find the way to greatness along paths of their own making. He came into control of the works in 1836, and, aided by the talent of Mr. Arnoux, his art director, he made their productions known throughout the continent. Not content with developing his business on recognised lines, he added entirely new wares to the

potter's repertoire, and turned out pieces of a character and size not hitherto attempted. The virile influence of Herbert Minton's personality is seen in the widely extended scope of the firm's work. Thomas Minton had commenced in a humble way, making only earthenware, and acting as his own traveller. The pattern-books he carried—two slender oblong octavo volumes filled with designs painted in water-colour—are still preserved by the firm, and afford an interesting record of some of the more popular late eighteenth-century patternings. Not until 1821, when Herbert had been fifteen years connected with the firm—he joined it as a boy of fourteen—did it commence to make semi-transparent porcelain; a few years later china was added, in 1842 parian was added, and in 1849 Herbert Minton and Arnoux succeeded in producing a hard porcelain, pronounced to be superior to that of Meissen or Berlin. One of the greatest feats was the inception and perfecting of English majolica, a ware for which the firm still retains an unique reputation. The idea was borrowed from continental sources—from the glorious painted majolica of the fifteenth and sixteenth centuries, a ware which originated with the Moors in Spain. Its special characteristic is its opaque glaze, derived from the use of oxide of tin. The failing of the continental ware is its



SÈVRES STYLE PLATES

BY MINTON



BERNE CANDELABRA AND CLOCK

BY COPELAND

brittleness and fragility, largely caused by the body being made from calcareous clays, which require only very gentle heat for firing. Mintons made their body from the far less easily handled marl, found abundantly in certain coal districts, and which, when fired, turns to a ware light buff in colour, of a great density, and which stands frost or rough handling better than any other. Artists like Marochetti, Carrier, Jeannest, and others, were employed to embellish the higher technical qualities of the new ware with decorative qualities which should rival those of the best pieces of the old. How well they performed this task was shown in the 1851 exhibition, where the specimens shown caused a great sensation, the Crown Princess of Prussia (afterwards Empress of Germany) securing the entire exhibit. To recount subsequent achievements of Mintons would need a substantial volume. An original ware which owes its perfection to the enterprise of Mr. Campbell, one of the late partners in the firm, and their former art director, Mr. M. L. Solon, is the celebrated *Paté sur Paté*, which affords the highest artistic possibilities. For their pieces in the Sèvres style the firm enjoys a high reputation, as they have command of enamels as technically perfect as those which adorned the *chef-d'œuvres* of the reigns of Louis XV. and Louis XVI. Their table wares, which

once almost enjoyed a monopoly with old English count families, more than retain their former reputation, and most of the crowned heads of Europe, including the English royal families, own services made by the firm.

The huge Cauldon factory (Messrs. Brown - Westhead & Moore & Co.) owes its establishment to that stalwart Wesleyan and master-potter, Job Ridgway. He was born in the district—Chell, near Burslem—in 1750, and always seems to have desired to remain in it. Apprenticed at Swansea, he returned to Staffordshire in 1780, when his indentures were expired, but was driven by lack of work to Leeds. After two years' sojourn there, during which he came under the influence of Methodism, he returned again, this time permanently. He and his brother William went into partnership as master-potters, separating amicably towards the close of the eighteenth century, when Job built the factory at Cauldon Place, which has now expanded until it covers eleven acres, an area large enough to contain St. Paul's Cathedral and the Houses of Parliament. Job Ridgway chiefly confined his efforts to stoneware and blue printed ware. His two sons, John and William, who came into the control of the business on the father's death, in 1814, largely extended its scope. John especially was responsible for the development of the Cauldon wares. Some of his fine pieces



MASON WARE TOKIO VASE IN BLUE AND RED
BY G. L. ASHWORTH AND BROS.

BURLEIGH — WARE. —

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Messrs. BURGESS & LEIGH, of Middleport Pottery, Burslem, the producers of "Burleigh" Ware, have for years been making experiments with the object of reproducing this very color, and at last their efforts have been crowned with success. All the peculiar characteristics of the old Chinese color are present in this triumph of the Potter's Art, and connoisseurs will not be slow to recognise and appreciate its beauty.

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CAULDON WARE



MADE BY CAULDON (BROWN-WESTHEAD, MOORE AND CO.) LTD. IN 1805



—though hardly as many as one would like—are still to be seen at the works, while many of his old patterns—those free adaptations of Japanese motifs carried out in rich, bright, but always harmonious colouring—are even more popular to-day than they were in his lifetime. He appears to have used untiring efforts in the improvement and decoration of his wares. He evolved a beautiful porcelain body, and, aided by artists like Cutts and Speight, he applied to it a richness and elaborateness of ornamentation which had hardly been attempted by his predecessors.

In 1822 he dissolved partnership with his brother William, and after this date, when he was free to use his own initiative and enterprise without any conflicting influence, most of his greatest triumphs were attained.

His blue printed wares acquired a tremendous popularity, while his gold work was especially noteworthy for its quality. He executed many commissions for Queen Victoria, to whom he was appointed royal potter. On his death, in 1860, the business was transferred to the present firm, Messrs. C. Brown-Westhead, Moore & Co. Perhaps the greatest claim which John Ridgway has on the gratitude of posterity is the fine quality of the porcelain paste he evolved, which is far superior to that produced at the factories of Bow and Chelsea. The Cauldon-ware body—John Ridgway's composition improved and perfected

by his successors—is characterised by a subtle warmth of tone. Of its fine decorative capabilities hundreds of instances are afforded in the variously patterned tableware samples of dinner sets which have gone to the *élite* among the civilised peoples in the four quarters of the globe—European royal families and those of Asia, Colonial and South American millionaires, and Wall Street magnates. Among these may be found patternings to suit an infinite range of tastes, varying from the chaste simplicity of the decoration on the service supplied for use on the royal train of the London and North Western Railway, or of those used for the three royal visits to India, to intricate combinations of gilt and jewelled enamels which recall in their sumptuous splendour the legends of the *Arabian Nights*. Many of

the pieces are in white and gold only, an exquisite combination when, as is here the case, the gilding is woven into delicate tracteries and patterned so that its rich splendour shall contrast with the soft whiteness of the translucent porcelain beneath. Acid gilding, in which, after the manner of etching, diapered patterns are wrought on the gold by the biting away of the ground beneath by acid, is a novelty which has been extensively adopted by the firm. On their hand-painted wares—table sets in which each individual piece is decorated with a different theme—the services of some of the best ceramic artists of the day have been utilised.



REPRODUCTION OF A SÈVRES VASE
PAINTED PANEL AND GILT

DARK BLUE GROUND,
BY MINTON

The Connoisseur

An interesting example of one of the firm's early efforts to produce pictorial representations of high quality on china is the view of Windsor Castle, dating back to the time of John Ridgway, in which the elaborate frame, equally with the body of the picture itself, is composed of porcelain. One of the more recent productions of the Cauldon factory is the Shakespeare vase, a centre-piece in china, standing over three feet high, which was shown at the Chicago exhibition.

This is only one of a number of vases painted by Boullemier, Sieffert, Bernard, and other gifted artists, with themes sufficiently varied in their scope and treatment to meet the predilections of all classes of ceramic collectors. As in other of the largest factories, the wares made at Cauldon Place are by no means limited to those of an expensive character; indeed, it would be quite impossible to produce the latter by themselves on a remunerative basis. They require special positions in the pottery ovens, and if there were no pieces of a less delicate character to be fired at the same time, the ovens would be more than half empty. The lower-priced wares are made with equal artistic insight and equal technical ability as those of a more costly character. The higher price of the latter is accounted for by the greater difficulties attendant to their production, and the greater limitation in the application of their designs.

The connection of Messrs. Doulton & Co. with Staffordshire is of more recent date than that of the other firms mentioned in this article. Originating only in 1877, the

establishment then formed, which has since developed into one of the largest in the Potteries, was, however, but one of the offshoots of the parent stem, other branches having already been formed at St. Helens, Lancashire

and Rowley Regis, near Birmingham. The parent house was founded by Messrs. John Doulton and John Watts at Vauxhall, London, in 1815, and moved to its present site in Lambeth in 1826.

The production of artistic architectural and horticultural terra-cotta—a speciality of the firm—and the exploitation of the decorative possibilities of small objects made in salt-glazed stoneware, by the addition of colour and finish, might prove more attractive themes; but the range of products of this firm is so large that one must, as far as possible, confine oneself to the description of a few of the pieces made in their works at Burslem, where

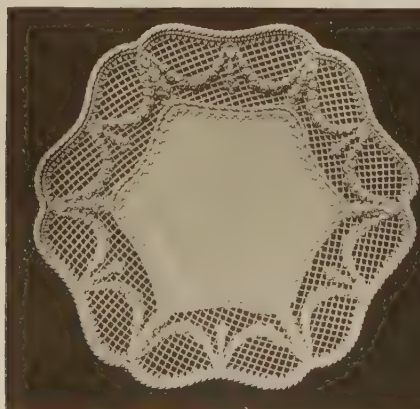


VASE IN REMBRANDT WARE

BY DOULTON

most of their finest china and earthenware is produced. Of all the pieces shown, my own fancy was most taken with some specimens of flambé, which rivalled their coloration and quality the old Chinese specimens of the same ware.

One would like to see the old and the new shown together, side by side; the exhibition would make many collectors, who are now straining their resources in the endeavour to compete with multi-millionaires for fine examples of Chinese art, turn to these equally beautiful and comparatively moderately priced works. One is afraid to use the word "cheap." In these transmuting wares the potter makes nature his master-decorator.



IMPERIAL QUEEN'S WARE
COMPOTIER PIERCED
AND RELIEF DECORATION



CHINA DESSERT PLATE
BARTOLOZZI PATTERN



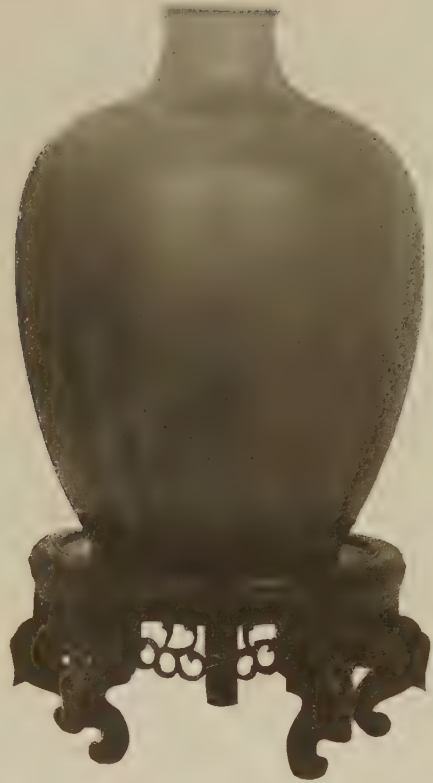
IMPERIAL QUEEN'S WARE
FRUIT-BASKET PIERCED
AND RELIEF DECORATION

BY WEDGWOOD

Historic English Potteries



LUSTROSA CHINESE PRUNUS SHAPE VASE
BY G. L. ASHWORTH AND BROS.



LUSTROSA VASE, OLD CHINESE SHAPE
BY G. L. ASHWORTH AND BROS.

fashioning for her handiwork vases of simple and beautiful shape, which he coats with glazes cunningly arranged, so that the heat of the furnace shall transmute them into enamels glowing with vari-coloured tints, ranging from deep brilliant reds and flame-like yellows to the delicate and tender modulations of peach bloom.

This flambé glaze has been pressed into domestic use, and one can obtain beautiful rouge flambé tea-sets and other pieces, while it has also been adopted as a ground in decorated pieces, the deep-red coloration forming an effective background to a multitude of well-conceived designs, varying from simple patternings to freely treated figure and landscape subjects. Another ware whose effect is largely dependent upon the peculiar properties

of its glaze is lustre, and many pieces of fine quality are shown. Then there are innumerable examples of china vases on which the full resources of the modeller and painter have been lavished; and it is a matter of congratulation that the names affixed to these works—Messrs. Doulton

are among those who believe in their artists getting the credit of their productions—are nearly all of English origin. Mr. E. Raby's floral designs, naturalistic in their standpoint but always conceived with an eye to decorative effect, are among the most perfect of their kind; while among other artists who have achieved excellent work for the firm are Messrs. G. G. White—with his well-composed and delicately wrought figure subjects—A. Eaton, J. Hancock, and D. Dewsbury.

In work of this kind, however, the effect attained by the painter is largely dependent upon the appropriateness of the setting, and thus the chief responsibility rests upon the designer, who conceives the piece as a whole. In Mr. C. J. Noke, the art director at

Burslem, Messrs. Doulton possess a designer of tried ability, whose guiding motive is to raise the artistic standard of ceramic art and press into its service the best talent of the time. His designs for vases show an inspiration derived from the great traditions of the past, while in his



MASON WARE BRUGES BOWL

BY G. L. ASHWORTH AND BROS.



MASON WARE DINNER PLATE
BY G. L. ASHWORTH AND BROS.

figure subjects the work has a sculpturesque largeness of feeling without any attempt having been made to mimic in pottery effects which are only legitimately attainable in marble or bronze. The pieces are not merely statuettes coloured, but have been composed specifically with an eye to their coloration and the peculiar properties of the material in which they are wrought. The same appropriateness of design is shown in the pieces in china decorated with conventional floral arrangements, which are among the most tasteful examples of modern ceramic art. Mention should also be



PLATE PART OF DESSERT SERVICE MADE FOR THE
LATE KING EDWARD BY DOULTON

made of the rich Rembrandt wares painted with clay upon clay. Of table wares the Royal Doulton factory produces examples of every kind. They merit a more lengthy description, but space does not permit; and what has been said regarding the technical perfection of the wares of other great makers applies equally to these, whose



STELLA ROCOCO LAMP BY COPELAND

translucent and even-grained bodies and purity of color and gilding are of the finest.

The wares which graced the tea-tables of the ladies of the eighteenth century were almost wholly of Oriental make, but the import of them was almost stopped by the heavy duties imposed on them, consequent upon the outbreak of the great war with France. It was this check to trade which caused that subsequently great potter, Miles Mason, to turn his attention from the marketing of ceramic wares to their production, and found that well-known business which, after some vicissitudes of fortune, has for many years been in the hands of Messrs. George L. Ashworth and Brothers. Mason belonged to a Cumberland family; his Oriental china business in Fenchurch Street, London, which came to grief, was founded in 1780, and a little over twelve years later he was installed as a master-potter at Middlesbrough.

Historic English Potteries



PRESENT-DAY SERVICE

BY COPELAND

enton, close to Stoke-on-Trent. Part of the interesting time he had spent in acquiring the mastery of his craft, first as apprentice to Duesbury at the Derby works, which he left in 1792, and afterwards at Worcester. His Oriental taste, if it did not actually bring a new influence to bear on English ceramic art, at least largely favoured the introduction of Eastern ideas, both in the making of the wares and their ornamentation.

In the opening years of the nineteenth century he was producing what was known as true porcelain—the same porcelain as that of China, formed without any admixture of bone among its ingredients—and was thus one of the first, if not actually the first, to start its manufacture in this country. He boldly advertised his ware as "more beautiful and durable than the Indian Nankin China," and offered "renew or match the impaired broken services" of the latter belonging to "the Nobility or Gentry." Mason's pieces are often of great beauty, and are eagerly secured by collectors; but it was his son, Charles James Mason, who exercised the more permanent effect on the trade by introducing the manufacture of the well-known ironstone china, a process which he patented in 1813. The popularity of the ware was in the use, among its ingredients, a large proportion of scoria or slag of ironstone;



BLUE PRINT SPODE DISH AND BEAKER
PERIOD 1770-1800

hence the name by which it was christened. Charles Mason was not content to use this material for tableware, but employed it for articles which would hardly seem to come within the scope of china-ware, such as posts for four-post beds, and mantelpieces. He also fashioned from it immense punch-bowls and cisterns for gold-fish, and also some enormous and highly decorated vases, a fine specimen of which is to be seen in the Stoke-on-Trent Museum.

His brother, George Miles Mason, after their father's death, was co-partner with Charles in the business; and the son of the former was George Heming Mason, A.R.A., the well-known artist, contemporary and artistic rival of Fred Walker. Unfortunately, the artistic talents of the Masons seem to have been more strongly developed than their commercial instincts. Their productions touched high-water mark between 1840 and 1845, but in 1851



MODERN COFFEE-SET IN CHINA, WITH ACID GOLD DECORATION
BY MINTON

George, who had been left sole proprietor of the business through his brother's retirement, was compelled to part with it to Francis Morley, of the Broad Street Works, Hanley. The latter factory was originally built in 1720, and so is one of the oldest establishments in the district. It was there, so far back as 1823, that a leadless glaze was introduced, while in 1856 Mr. Morley gained a first-class medal at the Paris International Exhibition for his Mason ware. The business came into possession of Messrs. Ashworth in 1858, and from them, in 1883, passed to the present owner, Mr. J. S. Goddard. The firm is to some extent a specialistic one, their output being largely confined to the "Mason's Patent Ironstone China" ware, which, after the lapse of a century—the present year is the centenary of the patent—still retains its popularity as one of the most durable and slightly wares known suitable for every purpose to which pottery can be put.

The processes by which the ware is made have been still further perfected since Mason's day, while the finest of the patternings which he designed for it—those beautiful adaptations of Chinese and Japanese floral motifs,

The Connoisseur

perfectly spaced and characterised by rich, full coloration, —are still in use, and are the most popular of the patterns now in vogue. The artistic genius of the Mason family, which was exemplified in one generation by the pictures

decorate, and in the tasteful shaping of the pieces forms calculated to display the patterns to best advantage, they show what is perhaps the most essential qualification of a potter—the possession of perfect ta



HISTORIC BEAKERS MADE BY ROYAL COMMAND

BY DOULTON

of George Heming Mason, had shown itself to nearly as great a degree, though in an altogether different sphere, in the pieces produced by Charles James Mason. They were not original, just in the same way that Wedgwood's reproductions of antique gems were not original, but in the perfect appropriateness of their patterns for the ware which they were intended to

In their "Lustrosa Ware" Messrs. Ashworth emulate the feats achieved by the old Chinese potters with transmutation glazes. Some of the pieces treated with these glazes give the most wonderful effects in mottled colour—delicate plum bloom, red and orange flame green and white—which are jewel-like in their brilliancy and lustre.



THE HAKESPEARIAN VASE
BY CAULDON (BROWN-WESTHEAD, MOORE AND CO.) LTD.



WATERING HORSES

BY ANTON MAUVE

From the Original Painting in the National Gallery

NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

PORTRAIT OF MARY QUEEN OF SCOTS (No. 30).

DEAR SIR,—I should be glad if any of your readers could assist me to discover the locality of the original painting of Mary Queen of Scots, of which I enclose engraving.

Yours very truly, A. B.

UNIDENTIFIED PAINTING (No. 29), MARCH NUMBER.

SIR,—I think I can so far assist your correspondent in the March number of THE CONNOISSEUR with regard to the unidentified painting (No. 29) by telling him that it is a copy of a picture by Sir Joshua Reynolds, called *The Infant Samuel Johnson*, a work which Sir Joshua painted to show what his impression was of what the great Dr. Johnson might have looked like as a child. I am afraid I am ignorant of the whereabouts of this work, although I have seen it exhibited in London some years ago. I could recommend your correspondent to consult Walter Armstrong's large volume on Sir Joshua, which has an exhaustive catalogue of his works at the end. I have not got a copy here, but I rather fancy there is a small engraving of the picture in that work.

I am,

Yours faithfully,

EFFINGHAM.

UNIDENTIFIED DRAWING (No. 29), MARCH NUMBER.

SIR,—I think the photograph of a baby is a copy of a picture or engraving of a painting attributed to Sir Joshua Reynolds, called *Sir Joshua's idea of what Dr. Samuel Johnson must have looked like when a baby*. I only saw the mezzotint in size like a pair to Sir Joshua's *Puck* in the Boydell Gallery, I think a proof before letters. I have no means of tracing, but being a mezzotint, it must be known. It is about forty years since I saw it, but I remember it perfectly, and it was exactly the pose of the print.

I remain,

Yours faithfully,

E. N. P.



UNIDENTIFIED PAINTING (No. 29),
MARCH NUMBER.

DEAR SIR,—The original of this painting is by Reynolds. The engraved copy in my possession gives *The Infant Johnson* as the title. Lord Lansdowne is, or was, the owner.

Yours faithfully,

R. W. ROPER.

UNIDENTIFIED PAINTING (No. 19),
JANUARY NUMBER.

SIR,—The unidentified painting (No. 19) in the January issue of THE CONNOISSEUR is a copy of Annibale Carracci's fresco in the famous "Gallery" of the Palazzo Farnese in Rome.

Yours respectfully,

C. F. FOERSTER.

The Connoisseur

ENGRAVINGS OF VAN DYCK'S "ST. MARTIN DIVIDING HIS CLOAK."

DEAR SIR,—I should be very much obliged to you if you could find out for me *what are the best-known engravings* of the picture by Van Dyck of *Saint Martin dividing his Cloak*, in the church of Saventhem, in Belgium.

I am, very truly yours, CHARLES JOHNSTONE.

UNIDENTIFIED PAINTING (NO. 13), NOVEMBER, 1912.

DEAR SIR,—I wish to thank you, F. W. S., and particularly J. Smith, for the courtesy you have all shown me in the endeavour to identify No. 13 of November's CONNOISSEUR. I take it that J. Smith's remark, viz., "From the original drawing in his collection" (Frederick Taylor's), means that Frederick Taylor possessed a drawing of *The Chase*, and painted a water-colour picture of the same. Now, what I desire to know is the name of the artist who drew the original drawing, and the date of the water-colour, and any other information on the subject would be appreciated. As I told you in a previous letter on the subject (I believe), there is mention of a water-colour drawing (in Lord Gower's book on Wilkie) possessed by Edward Kerr (address unknown) of a *Hunting Party*, by Sir David Wilkie, and of which no picture has been painted as far as I can ascertain. Information from our libraries is not very good.

Since receiving CONNOISSEUR, have been looking up Frederick Taylor, R.W.S. Have found nothing under that name, but under that of Frederick Tayler, R.W.S. that he was born in 1802, and died in 1889. Have tried to get information in regard to pictures painted by him, etc., but have not succeeded. Will you kindly let me have J. Smith's address, or write him for me, asking the above questions or any other information he can furnish me with; and I would also like the book he mentions, written by the late Duche of Rutland, and for which I will gladly pay cost and expenses if he will send same to me.

Yours respectfully, (MISS) LOUISE MAAS.

UNIDENTIFIED PAINTING (31).

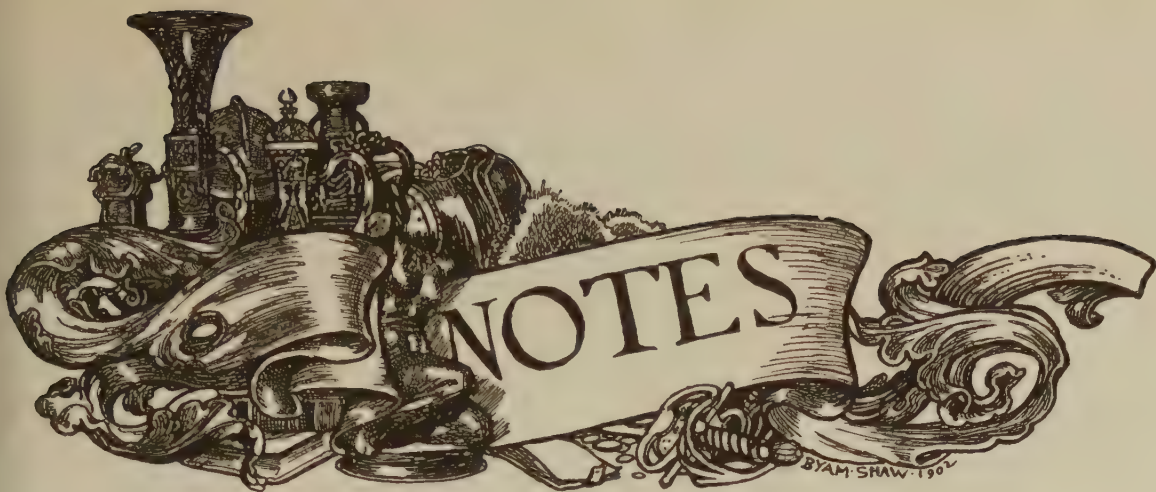
DEAR SIR,—I am enclosing a print of a picture in my possession, which, from the canvas and framing I would take to be undoubtedly of considerable age while the execution is more or less indicated in the print figures themselves. The colouring is very brilliant, but I can discover no trace of signature or mark from which the picture's origin could be traced. It has been in the hands of the present owner for upwards of fifty years. Size of canvas, 27 in. by 16 in.

If you can see your way to give the print in your coming or a subsequent issue, I shall be much obliged.

Yours truly, J. J. SIMINGTON.



(31) UNIDENTIFIED PAINTING



Raeburn's Portrait of Lady Margaret Maclean

THE characteristic portrait of Lady Margaret Maclean, by Sir Henry Raeburn, is reproduced through the courtesy of the owner, Mrs. Henry Maclean. The subject of the picture was a daughter of John, 2nd

Earl of Hopetoun, by Lady Elizabeth Leslie, daughter of the fifth Earl of Leven and Melville. She married Alexander, 13th Laird of Ardgour. The Earl of Hopetoun (Lady Margaret's father) was also painted by Raeburn, also her sister, Lady Charlotte Hope.



LADY MARGARET MACLEAN

BY SIR HENRY RAE BURN, R.A.

Old Leeds Pottery: Black Basalt Portrait Medallions

It is always interesting to come across new material, even though fragmentary, but useful as a contribution to the history or manufactures of one of the old or extinct potteries; a recent example being the notice of the Longton Hall sale, published in last December's CONNOISSEUR, and which conclusively proved that that factory existed two years beyond the date previously given as the termination.

This short article is intended to illustrate the fact that black basalt portrait medallions were made at the Leeds Pottery. Other writers have thought it probable that such medallions would be made there, as many moulds, used for bas-reliefs, were ready and suitable for the purpose.

The history of the *Old Leeds Pottery*, published by Joseph R. and Frank Kidson in 1892, was so thorough and complete, especially when we consider that it was compiled at such a distant date from the period written of, and as had previously appeared from such meagre records, that it would almost seem impossible to ever discover a side-line of the works which had escaped the vigilance of the above authors. Undoubtedly, every likely source of information had been sifted and everything reliable incorporated. Yet it is evident that they had not seen or heard of portrait medallions being made at the "Old Leeds Pottery."

In justification of this statement the following extracts are taken from the above standard history, the passages occurring in the section devoted to the "Black Egyptian or Black Basalt Ware":—

"It is rather surprising, considering the success which attended Wedgwood's efforts in the direction of vases, busts, medallions, and plaques in this body, that the Leeds Pottery never appears to have made any attempt in this particular form of ornamental ware. The artistic ability was certainly not lacking, as is evinced by their original designs for bas-reliefs on their tea ware. We are, of course, not positive upon this point, but up to the present, although much

Leeds ware of all kinds has come under our notice nothing of this character has been met with. . . . It is scarcely to be conceived that the Pottery failed to make, at some period at least, experimental pieces

after Wedgwood's style. It is quite likely that medallions were produced in some small quantity, as the moulds which have been prepared for the tea ware were ready at their hand."

In the second article "Old Leeds Ware," by Henry Wilson, in No. 38, Volume of THE CONNOISSEUR, is the following reference to black basalt ware:—

"Although Wedgwood made vases, busts, and medallions in this body, no more ornamental pieces than articles of tea and

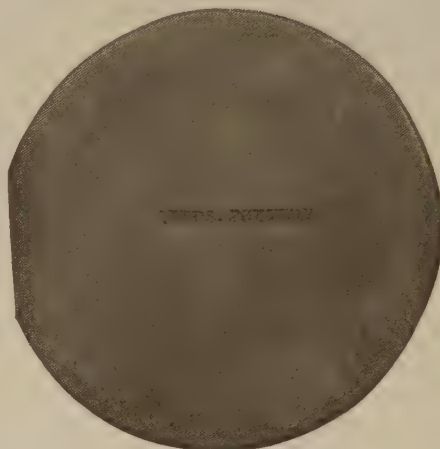
coffee ware were apparently made at the Old Leeds Pottery."

It is now some considerable time since I first noticed the above statement, which, so far as reference to the medallions, is not correct; but I am not aware of any article describing such specimens.

Although this collection of medallions is small it is sufficient for the present purpose. They were probably made in large quantities at the Old Leeds Pottery, and like enough there are large numbers of Leeds portrait medallions still in existence, as I understand that many of my specimens came from a collection of about forty, perhaps a dozen years ago.

The suggestion made by the authors of the book, *Old Leeds Pottery*, that medallions might probably have been made from the

moulds of the groups and figures (classical and otherwise) which appeared on their tea and coffee ware is very much strengthened by the knowledge that portrait medallions were made, and probably of the same material. There are nine specimens in this collection, No. i. being in duplicate. The one illustrated has the name "SEVEUR" impressed behind the bust; on the other specimen no name appears. This medallion is probably of Eustache Le Sueur, the French painter, 1617-1655, who obtained from his countrymen the name of the French Raphaël. Of the eight medallions illustrated, four have the impressed mark "LEEDS POTTERY" behind.



IMPRESSED MARK ON LEEDS MEDALLION OF NAPOLEON



IMPRESSED MARK ON LEEDS MEDALLION OF CARLO MARATTI



OLD LEEDS POTTERY

BLACK BASALT MEDALLIONS

These specimens are probably representative of the different series which would be made—as, for instance, the crowned heads of Europe, the Roman emperors, the classic poets, and the old masters. Also medallions would probably be produced of any popular or noted personage when a ready sale might be expected in any country where the Leeds wares were being sold.

The medallion of Napoleon Buonaparte (No. iv.) certainly allows a certain amount of justification for this statement, as it also shows that the black basalt was being produced at the Leeds Pottery so late as 1833, most of the black basalt made there usually being considered to have been produced between 1810 and 1820. The inscription in relief around the inner edge of moulding is rather indistinct, and reads as follows: "Napoleon replace sur la colonne juillet 1833 sous le regne de Louis Philippe I.," and was evidently struck to commemorate the replacing of the statue of Napoleon on the Vendôme Column, Paris. It is interesting to recall that in 1814 the original statue of Napoleon was taken down by the Royalists and was replaced by a monster fleur-de-lis. Louis Philippe caused a statue of the emperor, in a great-coat and three-cornered hat, to be placed on the summit, as commemorated on the medallion. Napoleon III. caused this statue to be replaced in 1863 by one resembling the original figure. Impressed mark, "LEEDS · POTTERY" behind.

No. ii., Carlo Maratti, Italian painter, 1625-1713. He was honoured with the favour of six successive popes, and on account of his numerous lovely Madonnas, was named by Salvator Rosa, Carlo delle Madonne. Impressed mark, "LEEDS · POTTERY" behind.

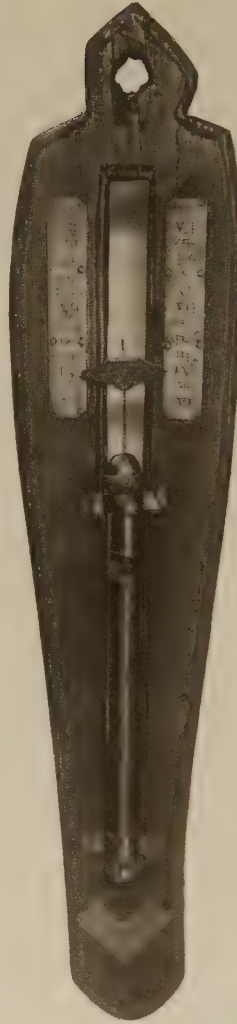
No. iii., Leonardo da Vinci, the famous Italian painter and sculptor, 1452-1519.

No. v., a very fine profile unnamed.

No. vi., Posidippus, who was an Athenian comic poet of the New Comedy; a native of Casandrea, in Macedonia. He was exhibiting dramas 289 B.C.

No. vii. is stamped K. OF SPAIN, and No. viii. EMP. GER. These would most probably be made about the end of the eighteenth century. Both have the impressed mark, "LEEDS · POTTERY" behind.

The illustrations of the medallions are full size.



CLEPSYDRA, OR WATER-CLOCK, AT NORWICH CASTLE MUSEUM

THE accompanying photograph of a clepsydra, or water-clock, is interesting in comparison with the ample figured on p. 39 of the January issue of THE CONNOISSEUR. It was purchased in Brighton, and the brass bands plate bear the inscription, "Parson, Norwich, MDCX." The City Records about this date only describe one man the name of Parson, and his trade is given as that of a pinner. It is somewhat curious that several of these water-clocks, bearing various inscriptions, should have been offered for sale during the last ten years; but whatever its history, it is interesting to find that such an ingenious device for measuring time should have been made in the city of Norwich in 1610. The principle is the same as that employed by the Greeks and Romans, *i.e.*, a brass tube and an hour-dial fitted into an oak frame. The tube was filled with water, which was allowed to run slowly out at the bottom. A cork, with pointer attached, floated on top of the water in the tube, and, as it descended, the hour was indicated by the pointer on the dial above.

FRANK LENEY,
Curator, Norwich Castle Museum

Chest of Queen Katherine of Arragon

THIS is an antique wooden travel chest, covered in smooth dark brown Cordova leather, studded with convex-headed brass nails, set in straight lines and ornamental designs, those on the lid showing the royal initials K. R., and royal crown, with four Tudor roses. The chest ends are iron drop-handles, with iron knobs and ornamental scutcheons in front to lid; underneath are two drawers. The corners and top are clamped with fine openwork brass clamps, and lined with quilled red silk. The chest is a facsimile of the one at Kimbolton in possession of the Duke of Manchester, which is mentioned by Miss Strickland in her *Queens of England*. She is, however, mistaken in saying the chest is covered in velvet.

Portrait of Dean Colet

THIS picture belonged to Mr. Wilder's collection, sold at Christie's in 1911. It was catalogued as a portrait of Dean Colet, the founder of St. Paul's School, and was bought and presented to the school by

alph Palmer, one of the governors of the school. Mr. Eggatt, to whom it was sent for cleaning, regards it without doubt as a picture of Colet's time, and other very good expert opinion has dated it about 1530. It has been suggested that the brown fur robe worn by the subject is a Merers' robe—all the cloaks were Merers. The cap has been compared to the caps worn at some continental universities.

Comparison with other portraits of Dean Colet, supposed to be authentic, seems to lead to no certain conclusion, as these portraits in any case represent him at a much more advanced age. It is desired to obtain any suggestions which may tend to establish the identity of the subject or painter.

The portrait is on panel. Artists who have viewed it differ as to the amount of "restoration," if any, to which it has been subjected. It is in very good condition.

ONE of the finest lead fonts existing in England is that in Syston Church, near Bath. It is Norman, and depicts the apostles and scroll-work in the arches, and is in a fine state of preservation. There are only seventeen lead fonts in the country, and they are all very valuable.

RAEBURN's beautiful portrait of *Mrs. Scott Moncrieff* is already familiar to readers of *THE CONNOISSEUR*, and is, indeed, one of the best-known of his works of the artist, the original hanging in the Scottish National Gallery at Edinburgh, and having been several times engraved. The subject of the picture was born Margaritta MacDonald, and married Mr. R. Scott Moncrieff, who afterwards assumed the name of Welwood. The picture remained in the possession of his family until 1887, when it was bequeathed to the institution which now contains it. Two other paintings, also the property of the



CHEST OF QUEEN KATHERINE OF ARRAGON

nation, are *The Wood Gatherer*, by J. B. C. Corot, and *Watering Horses*, by Anton Mauve, both of which were included in the splendid collection which the late Mr. George Salting left to the National Gallery. The pictures show close affinity in outlook and feeling; for the landscape artists of the Hague School, to which Mauve belonged, drew their inspiration largely from the work of the Barbizon School;

and in the tender greys and delicate tonal harmony of Mauve's picture one can trace the influence of Corot and others of the Barbizon masters. Corot, however, was as much poet as painter. His renderings of nature were not merely transcripts, but were idealised visions. In *The Wood Gatherer* we have an exquisite lyric in colour, in which tone and atmosphere are rendered in beautiful harmonic cadence, similar in spirit to the word-weaving of a poem. Mauve's art conforms more to the prose of painting; with his Dutch blood he inherited something of the feeling for simple realism which distinguishes so many of his country's painters; and so in *Watering Horses* there is more of imitative realism and less of idealism than in Corot's work.

The plate of Colonel Bouverie, showing the ornate uniform of the Royal Horse Guards in the period 1845-1853, is taken from an engraving in colour after the painting by Dubois Drahonet in the Royal collection at Windsor Castle. The value and interest of representations of military costume are largely dependent upon their historical accuracy as well as their artistic merit, and this plate, coming from such an unimpeachable source, may be relied upon in the latter respect, while it is thoroughly characteristic of Drahonet—one of the best painters of military costume of his period.

An interesting and unique piece of English pottery, specially suitable for illustration in a number so largely devoted to the ceramic wares of this country,

is the owl jug and cover, in salt glaze, in the private collection of Mr. George Stoner. This belongs either to the latter part of the sixteenth century or the early part of the seventeenth. Our other plates will be found described in various articles in the magazine.

A couple of years ago the art world was agog with the sale into America of *Rembrandt's Mill*, one of the principal gems of the Marquess of Lansdowne's collection. It was being exhibited temporarily at the National Gallery, and to the anxious inquiries of eager visitors the custodians, facetiously inclined, would answer: "Yes, madam, this is *Rembrandt's Mill*; the price is £60,000, including the frame." Then, after its disappearance from London, it was announced in a leading daily paper that Mr. Frick had bought it, that that gentleman's nephew had had it cleaned on its arrival in the States, and behold, the signature of Hercules Seghers had come to light in the corner. "Another Stupendous Sensation!" As a matter of fact, Mr. Widener was the purchaser, and was in Paris when the thrilling announcement just mentioned was made, and a friend recounted it to the great collector. Mr. Widener smiled. The picture, he said, was still in Europe, in his strong-room; it had not been cleaned; and he had no nephew. Collapse of the morning paper. But there was this truth in the rumour: that Mr. Frick had, indeed, bought a *Mill*, and

that the name of Seghers was revealed upon it. C
it was not Rembrandt's. It was another picture.

Recently a copy of *Rembrandt's Mill* was put at Christie's. It is an excellent piece of work, as frontispiece will show. It was attributed to J. Bernay Crome, the son of the great Old Crome, a very inferior painter, who made no mark, and who far as we are aware, never quitted Norfolk. He then, could he have seen and copied the Dutchman's masterpiece? It is more probable that it came from the more distinguished hand of John Sell Cotman, who, in 1834, was appointed drawing-master at King's College, London. Cotman, we know, besides a number of oil pictures of his own, made one or two copies of old masters; and we must not forget that at the Norwich Society of Artists he had exhibited years before, his famous drawing, *Draining the*

Lincolnshire Fens, which corresponds so nearly and curiously to the *Mill of Rembrandt*. It may be admitted, however, that thirty years or so later J. B. Crome also painted a *Drainage Mill at Acle, Norfolk*, that was the year before he died. But it is not these points that the argument in favour of the Crome authorship of the picture before us need be based on; but on the fact of the manner of handling the colour, and to a slight extent the water-colour treatment evident throughout.



LEAD FONT IN SYSTON CHURCH, NEAR BATH



EVERARD WILLIAM BOUVERIE,

COLONEL OF THE ROYAL HORSE GUARDS, 1845-1853

From an Engraving after the Painting by Dubois Drahonet, in the Royal Collection at Windsor Castle



THE most interesting picture sale of the month, and, so far, of the season, was that of important works of the



Early English School and by foreign Old Masters, which took place at Messrs. Christie's on February 28th. Practically all the items had never before appeared in an auction-room, but they, nevertheless, included many examples

of great interest, the 122 lots realising a total of nearly £40,000. The highest individual price was attained by Romney's *Portrait of Mrs. Heron*, 49½ in. by 39½ in., exhibited at the Grafton Gallery, 1900, which brought £7,980. The work was painted in 1781, and represented the lady in a white dress and grey cloak seated under a tree. The companion picture, of the lady's husband, Mr. Thomas Heron, of Childham Castle, Kent, Recorder of Newark, brought £1,218. There were several other pictures by or attributed to this artist; of these, the pair of portraits of Mr. and Mrs. Edward Taylor, painted in 1784, each 29½ in. by 24½ in., brought £756 and £1,470 respectively, the low price of the lady's portrait being accounted for by the canvas having been largely repainted. An unidentified portrait of *A Lady in classical dress of pink satin*, 23½ in. by 19½ in., realised £1,071, and one of *Dr. Barkley*, exhibited at Burlington House in 1883, £183.

Few important sales of Early English pictures are held which do not include some Raeburns. This was no exception to the rule, but the prices realised by the works of the Scottish artist were rather disappointing, which seems to indicate that too many of his canvases have been placed on the market lately. The *Portrait of Farley Drummond, Esq.*, 94 in. by 58 in., exhibited at the Memorial Exhibition of the Royal Scottish Academy in 1876, brought £3,832 10s., and that of *General Macgregor*, in his uniform as Captain of the 6th Regiment, 34½ in. by 26½ in., £1,732 10s. Four works by Reynolds were included, all belonging to an early period, and unrecorded in the *Catalogue Raisonné* by Mr. Algernon Graves. The following prices were obtained by these:—*Lady Juliana Dawkins*, in white satin

dress, open at the neck, and with short sleeves, 29½ in. by 24½ in., £2,887 10s.; *Mrs. James Colyear Dawkins*, in white dress, embroidered with flowers, and with a blue jacket, oval, 29 in. by 24½ in., £1,995; *Charles, second Earl of Portmore*, in blue coat, wearing the riband and star of the Garter, 29 in. by 24½ in., £735; and *William Charles, third Earl of Portmore*, when a boy, in brown jacket and vest, with a dog, 29½ in. by 24½ in., £2,047 10s. An example by Gainsborough, the *Portrait of John, fourth Duke of Bedford*, oval, 29½ in. by 24½ in., of which another version hangs in the National Portrait Gallery, brought £861.

Some substantial prices were brought by pictures by artists whose works have been generally classed as belonging to the second rank. The picture of *Lydia*, by the Rev. M. W. Peters, R.A., well known by the engraving by J. R. Smith, and which was considered so *risqué* at the time it was painted that its purchaser was reported to have hung a gauze veil in front of it, brought £1,522 10s., which, we believe, is a record for the artist. A fine Kneller, the full-length portrait of *Catherine Sedley, Countess of Dorchester*, in brown dress with white sleeves, 91 in. by 55 in., brought £1,050. Other works by the same painter were *Portrait of the Duchess of Dorset*, in white dress, with large blue scarf, 90 in. by 53½ in., £714; *Portrait of Sir Charles Sedley*, in plum-coloured dress, 49 in. by 40 in., signed, and dated 1687, £378; and *Portrait of a Youth*, in classical dress, with red scarf, seated in a landscape, £325 10s.; while Kneller's predecessor in the office of Painter to the King, Sir Peter Lely, was represented by a *Portrait of the Duchess of Portsmouth*, in red and white dress and green robe, 49 in. by 39 in., which brought £577 10s. No less than £2,226 was realised by a fine *Portrait of Henry Dawkins*, in pink coat and embroidered white breast, 25½ in. by 20½ in., by Quentin de la Tour; and £451 10s. for a portrait by Gavin Hamilton of *Lady Juliana Dawkins as "Ceres"*, in a pink and white dress, 50 in. by 40 in. Works by other English artists included F. Cotes, R.A., *Portrait of Charles, second Earl of Portmore*, in blue coat and red vest, wearing the star and riband of the Garter, 23½ in. by 17½ in., £220 10s.; Henry Morland, *Portrait of Lady Scarsdale*, in blue and red robe, oval, 27 in. by 23½ in., £110 5s.; R. Philips, *A Portrait Group at Weybridge*, 39½ in. by 50 in., representing Lady Charlotte Hamilton, Henrietta Countess of Pomfret,

Lady Charlotte Scott, Lady Isabel Tatton, Lady Guilford, and Juliana Duchess of Leeds—signed, and dated 1731—£157 10s.; J. Wootton, *Racing on Newmarket Heath*, signed, and dated 1725, 37 in. by 50 in., £220 10s.; *Horses Training at Newmarket, watched by King George I. and his suite*, 25 in. by 61½ in., £220 10s.; and *A Nobleman and his Racehorses*, 25 in. by 48 in., £152 5s.; J. Russell, R.A., *Blowing Bubbles*, a pastel representing a boy in red jacket with white lawn sleeves and collar, with clay pipe and bowl, signed, and dated 1800, £462; T. Beach, *Portraits of Two Young Girls with pet dog*, 49½ in. by 39½ in., £304 10s.; J. Highmore, *Portrait of Louisa Greville, Countess of Mansfield*, in white dress with blue scarf, 49 in. by 39 in., £126; J. Downman, A.R.A., a drawing of a *Portrait of a Lady*, in white muslin dress with blue sash, signed, and dated 1787, oval, 7½ in. by 6½ in., £262 10s.; and the companion drawing of a lady, in white dress, with silver-coloured sash, similarly signed and dated, £241 10s.; and G. Watson, P.R.S.A., *Portrait of Lady Sinclair*, in white dress, with crimson scarf, 29½ in. by 24½ in., £220 10s.

Pictures by foreign masters included J. H. Fragonard, *Cupid with an Arrow sporting near a bed of roses*, oval, 21 in. by 17½ in., £735; P. Koninck, *A Woody Landscape*, showing a road passing between large trees with an old inn and figures beyond, 52 in. by 64½ in., £1,575; S. Van Ruysdael, *A View at Nimeguen*, signed with initials, and dated 1645, 28½ in. by 42½ in., £1,837 10s.; J. Van Ruysdael, *A Waterfall*, with trees, buildings and figures in middle distance, and a church tower beyond, 26 in. by 20½ in., £630; Madame Vigée Lebrun, *Portrait of Marie Thérèse of Savoy, Countess d'Artois*, oval, 27½ in. by 21½ in., £210; A. Van Ostade, *The Interior of a Tavern*, with four figures, on panel, 10 in. by 8 in., £294; A. Cuyp, *Portrait of a Lady*, in black jacket and brown skirt with white cap, on panel, 35 in. by 27 in., £262 10s.; Lucas de Heere, *Portrait of Queen Mary*, in black dress, holding her gloves in her hand, on panel, 24½ in. by 16½ in., £441; Velasquez, *Portrait of Don John of Austria when a Boy*, in grey and silver dress, playing with a bird, 43 in. by 34 in., £577 10s.; and Bartel Bruyn, *Portrait of a Gentleman*, in black embroidered dress and black gown, on panel, 20½ in. by 15½ in., £472 10s.

The sale of pictures by Old Masters, from anonymous sources, held by Messrs. Christie at their rooms on February 7th, contained few lots of importance. A *Portrait of a Youth*, in dark-green coat over a grey tunic, and reddish-brown cap, 25 in. by 24 in., attributed to Rembrandt, realised £357; *The Fortune-Teller*, 61 in. by 45½ in., by Rev. M. W. Peters, R.A., £136; *A River Scene*, on panel, 21½ in. by 29 in., by J. Van Goyen, £315; and *Portrait of Viscountess Falkland*, 29½ in. by 23½ in., by C. Janssens, £110 5s. A pastel *Portrait of a Girl*, by Zuccherro, 26½ in. by 26 in., fetched £99 15s.

A sale of greater importance was held by the same firm on February 14th, when the collections of the pictures and drawings belonging to Wm. Woodward, Esq., deceased, and Sir Horatio D. Davies, K.C.M.G., deceased, were dispersed. Among drawings of the British school,

formerly in the possession of the first-named gentleman the following may be noted:—T. Sidney Cooper, R.A., *Cattle at Sunset*, 15½ in. by 21½ in., £84; David Cox, *A View of the Romney Marshes*, 10½ in. by 14½ in., £168; *Crossing the Bridge*, 10 in. by 14½ in., £168; *Early Morning: Bolsover Castle*, 8 in. by 10¾ in., £52 10s.; *Returning from Market: Sunset*, 7 in. by 10¾ in., £52 10s.; and *Crossing Ulverstone Sands*, 7½ in. by 10 in., £131 5s.; Copley Fielding, *Lock Earn and Lock Venrich, Perthshire*, 17½ in. by 24½ in., £525, and *A Venue, from Lock Achray*, 12¾ in. by 20¾ in., £262; Birket Foster, *The Grand Canal, Venice*, 6½ in. by 9½ in., £63, and *The Old Mill*, 5 in. by 7 in., £65 2s.; Holland, *On the Giudecca, Venice*, 14 in. by 20¾ in., £96 12s., and *Venice from the Lagoon*, 11½ in. by 20½ in., £65 2s.; W. Hunt, *The Midday Meal*, 15 in. by 10¾ in., £63; P. de Wint, *On the Witham, Lincolnshire*, 16 in. by 21 in., £294; *The River Witham*, 11¾ in. by 19¾ in., £78 15s.; *The Thames at Richmond*, 11¼ in. by 17¾ in., £78 15s.; and *A Barge*, 9½ in. by 12½ in., £78 15s. The only noteworthy item among the pictures of the British School was *The Setting Sun*, by David Cox, 10½ in. by 14 in., which realised £204 15s.

The following were among the drawings of continental schools:—*The Choir-stalls of a Cathedral*, 21¾ in. by 16¼ in., and *The Transept of a Cathedral*, 15¾ in. by 12¾ in., both by J. Bosboom, £141 15s. and £231 respectively; *Washing Day*, 11¾ in. by 8¾ in., by J. Israels, £220 10s.; *Waiting for the Fishing-Boat*, 19½ in. by 16 in., £78 15s., and *The Return from the Fields*, 10½ in. by 21¾ in., £89 5s., both by Ph. Sadé. The highest figure at this sale—£2,100—was reached by *The Departure*, a fine drawing, 26 in. by 35 in., painted by Josef Israels in 1861; while £588 was attained by *Cattle in a Meadow*, 13¾ in. by 17 in., by E. Van Marcke. Included in the lots were various pictures and drawings from other sources. A drawing of *Venice*, 29½ in. by 49½ in., by Sir Alfred East, A.R.A., painted in 1890, fetched £1,100, and the following were the highest prices realised for other drawings:—*A Meadow*, 14½ in. by 10½ in., Wm. Maris, £252; *A Classical River Scene*, 19 in. by 25 in., by G. Barret, £220 10s.; *Strasbourg*, by Prout, 24½ in. by 18½ in., £199 10s. Amongst paintings were:—*Making Harness in Seville*, 33 in. by 43½ in., by J. B. Burgess, R.A., £131 15s.; *The Wye*, 50 in. by 40 in., by H. W. B. Davis, R.A., £189; *Tiger and Cubs at a Torrent*, 20 in. by 26½ in., by J. M. Swaine, R.A., £294; *On the Dublin Mountains*, 46 in. by 39 in., by W. Orpen, A.R.A., £220 10s.; *A Study in Blue*, 19½ in. by 15½ in., by W. Orpen, A.R.A., £99 15s.; *My Lady is a Widow and Childless*, 42 in. by 28 in., by Marcus Stone, R.A., exhibited at the Royal Academy, 1874, £99 15s.; and *A Spate on the Tummel*, 19 in. by 29½ in., by Peter Graham, R.A., 1876, £113 8s.

The following were included in the drawings from the collection of the late Sir Horatio D. Davies, K.C.M.G.: *A Fisher-Girl on the Dunes*, 7¾ in. by 4¾ in., £89 5s.; and *Fisher-Girls on the Seashore*, in sepia, 6¼ in. by 9½ in., £63, both by J. Israels. Two works by J. B. Corot, *The Hay-Cart*, 16½ in. by 23¾ in., and *Confidence*,

2½ in. by 23 in.—from the artist's sale—realised £315 and £115 10s. respectively. Among several small examples by J. L. E. Meissonier, the following attained the dignity of three figures:—*The Artist Riding at Antibes*, on panel, 5 in. by 9½ in., painted in 1868, £157 10s.; *The Advance Guard of an Army*, on panel, 14 in. by 8 in., £420; and *A Landscape*, with two horsemen, on panel, 3½ in. by 5½ in., £157 10s.; while *In Fontainebleau Forest*, 18 in. by 26½ in., painted by N. Diaz in 1872, realised £131 5s., and *A Portrait of The Artist's Wife*, 23 in. by 19½ in., by J. F. Millet, £130 10s.

The remainder of the pictures and drawings belonging to the late Sir Horatio Davies were distributed by Messrs. Christie, but few attained prices worthy of mention. A *Portrait of a Lady*, in mauve dress with muslin fichu, attributed to Richard Cosway, 29½ in. by 24½ in., brought £94 10s., while the only price running into three figures was realised by a picture entitled *Sisters*, 28 in. by 32 in., and catalogued "English School," which fell to a bid of £252.

On February 21st the pictures and drawings belonging to the late Sir J. Whittaker Ellis, Bart., and from several private sources, were dispersed by Messrs. Christie. The most important item, François Boucher's *Le Billet-Doux*, 27½ in. by 22 in., realised £1,732. A *Portrait of a Gentleman*, in black dress, with white lace collar and black hat, 27 in. by 22 in., by Jan Ravesteyn, realised £388 10s., and another of *William Wilberforce*, 29 in. by 24½ in., by J. Wright, A.R.A., £168.

At the sale of pictures and drawings by Messrs. Christie on February 24th, the property of the late George Smith, Esq., few works attained prices worthy of note, but the following may be mentioned:—*A River Scene*, on panel, 19¾ in. by 23½ in., by A. Van Diest, £338 10s.; *A Scene in Windsor Great Park*, on panel, 19 in. by 27 in., by J. Stark, £120 15s.; *Shipping off a Vetty and Shipping in a Breeze*, a pair, 18½ in. by 16 in., by W. van de Velde, £120 15s.; and *A Cow, a Goat, and two Sheep*, on panel, 13¼ in. by 17½ in., by T. S. Cooper, R.A., painted in 1846, £84.

At a sale by Messrs. Dowell in their rooms in Edinburgh on February 22nd, two works by Patrick Nasmyth, *Surrey Landscape*, 17½ in. by 13½ in., and *A Wooded Scene, with figures and dog at a pool*, 16 in. by 12 in., realised £194 5s. and £168 respectively; while *Over the Sound of Kilbrennan*, 21½ in. by 15½ in., brought £100 16s.

SEVERAL sales of prints were held during the month, but they included few items of special interest to the advanced collector. Early English and eighteenth-century French engravings

formed the bulk of the collection, from various sources, dispersed at Messrs. Christie's on February 5th. The following were some of the principal lots:—*Love in her Eyes sits Playing*, after Peters, by J. R. Smith, £75 12s.; *Richard Barwell and Son*, after Reynolds, by W. Dickinson, £25 4s.; *Lady Charlotte Greville*, after Hoppner, by J. Young, 1st state, £162 5s.; *The*

Soliloquy, by and after W. Ward, printed in colours, £294; *The Moralist*, after J. R. Smith, by W. Nutter, and *A Lecture on Gadding*, after the same, by F. Bartolozzi, a pair, printed in colours, £75 12s.; *Cottager and Villager*, after a Lady, by P. W. Tomkins, a pair, finely printed in colours, £120 15s.; *Summer and Winter*, after James Ward, by William Ward, a pair, printed in colours, £136 10s.; *The Soldier's Return and The Sailor's Return*, after F. Wheatley, by William Ward, a pair, printed in colours, £115 10s.; *The Ladies Waldegrave*, after Sir J. Reynolds, by V. Green, first published state, £472 10s.; *The Countess Gower and Daughter*, after Sir T. Lawrence, by S. Cousins, first state, £147; *Lady Heathcote*, after Cosway, by J. Agar, printed in colours, £38 17s.; *The Promenade in St. James's Park and An Airing in Hyde Park*, after E. Dayes, by F. D. Soiron and T. Gauguin, a pair, £54 12s. Among the examples of the French School were *Le Coucher de la Mariée*, after Baudoin, by Moreau le Jeune, £37 16s.; *The Milk-Woman and The Woman taking Coffee*, by L. Marin, a pair, printed in colours, £75 12s.; *L'Assemblée au Concert and L'Assemblée au Salon*, after N. Lavreince, by Dequevauvillier, a pair, £46 4s.; *Au moins soyez Discret and Comptez sur mes Serments*, after and by Aug. de St. Aubin, a pair, £46 4s.; *Le Petit Jour and La Consolation de l'Absence* after S. Freudeberg and N. Lavreince, by N. de Launay, £69 6s.; and *Le Billet-Doux and Qu'en dit l'Abbé*, after Lavreince, by N. de Launay, a pair, £58 16s.

On February 26th the same firm dispersed the collection of the late Dr. John Gott, Bishop of Truro, which, though including a number of eighteenth-century English engravings, was chiefly noteworthy as containing some fine examples of the early continental masters, which realised high prices. An impression of *The Combat of the Ten Nude Men*, or *The Gladiators*, as it is variously called, the master-work of that renowned Florentine artist, Antonio del Pollaiuolo, of whom Vasari said that he possessed a far more perfect knowledge of the construction of the human figure than all the artists who had preceded him, brought £735. Other interesting items by continental engravers included F. Von Bocholt, *Saint Anthony*, £82; A. Dürer, *The Prodigal Son*, £80; *The Virgin with a pear*, £38; *The Witch*, £52; and *The Large Passion, The Apocalypse, and The Life of the Virgin*, bound together in parchment, £185; H. Goltzius, *Henry Goltzius*, first state, £42; L. Van Leyden, *The Poet Virgil suspended in a Basket*, £33 12s.; Mair von Landshut, *Saint Anne with the Virgin and Child*, £37 16s.; A. Mantegna, *A Combat of Marine Gods*, £131 5s.; and *Christ Descending into Limbo*, £37 16s.; I. van Meckenem, *The Passion*, £273; and *Christ Disputing with the Doctors*, £39 18s.; B. Montagna, *Apollo and Midas*, £24 3s.; Nielli, *The Conversion of St. Paul*, £31 10s.; *Three Women Dancing*, £54 12s.; and *The Arms of the Bentivoglio Family*, £31 10s.; Rembrandt, *Rembrandt leaning on a Stone Sill*, second state, £70; *The Marriage of Jason and Creusa*, first state, £70; and *The Mill* (B. 233), £125; Prince Rupert, *The Standard-bearer*, £252; M. Schongauer,

The Nativity, £34; *The Death of the Virgin*, £90; *A Bishop's Crozier*, £39 18s.; and *Dirk van Staren*, £28.

Among the works by later engravers were *Prince Rupert*, after Sir P. Lely, by A. Blooteling (proof before any inscription), £45 3s.; *Charles I., with the infant Prince Charles*, after Van Dyck, by A. Brown (proof before any inscription), the only one in this state, £19 19s.; *Martin van den Baugart*, after Rigaud, by G. Edelinck (proof before any inscription, signed by the engraver), £48 6s.; a collection of 198 Portrait Heads, chiefly in proof states, and 12 others, by J. Houbraken, in folio, £135; *Portrait of Sir Godfrey Kneller*, after Kneller, by John Smith (proof before any inscription), £16 16s., and *John Smith*, by and after the same, in similar state, £17 17s.; and *Charles I.*, after Van Dyck, by Sir Robert Strange (proof before any letters), £71 8s.

Of the English engravings the highest price was realised by the state proof of *Sir Joshua Reynolds as President of the Royal Academy*, after himself, by Valentine Green, which brought £168. Other works after the same artist included a second state of *James Boswell, of Auchinleck*, by J. Jones, £23 2s.; a second state of *Lord Richard Cavendish*, by J. R. Smith, £21; a second state of his own half-length portrait mezzotinted by James Watson, £21; and the portrait of *Dr. Hunter*, engraved in line by W. Sharp (first state, with untrimmed margin), £18 18s. A set of 313 proofs engraved by S. W. Reynolds, from the artist's works, bound in three volumes, crim. mor., gold tooled, by Bedford, brought £81 18s.; and etched letter proofs of *A Fruit Piece* and *A Flower Piece*, after Van Huysum, by R. Earlom, £48 6s.

Messrs. Sotheby dispersed on February 6th and 7th a large accumulation of engravings, etchings, and drawings, which included three nearly complete sets of the *Liber Studiorum*, which, however, only fetched moderate prices, as most of the scarcer plates were in late states. The following were among the principal items:—*The Bridge in Middle Distance* (first state), £8 5s.; *The Hindoo Worshipping* (first state), £15 10s.; *Calm* (proof before the birds were introduced to cover marks in the sky), £38; *Peat Bog, Scotland* (first state), £32; *Chain of Alps, from Grenoble to Chamouni* (first state), £16; *Raglan Castle* (second state), £8 15s.; *Near Blair Athol, Scotland* (first state), £9 5s.; *Woman at a Tank* (second state), £8 15s.; and *Ben Arthur, Scotland* (third state), £8 10s.

The same firm held a miscellaneous sale of engravings, etchings, and drawings on February 17th and 18th, in which 248 lots brought a total of £1,322, the most substantial contributions to this amount being afforded by the following:—*Mary, Duchess of Rutland*, after Reynolds, by V. Green, impression cut close, £100; *Views on the Rhine, 1812*, after Schutz, ten large coloured aquatints, £42; *The Effects of Early Industry and Economy*, and *The Effects of Idleness and Dissipation*, by W. Ward, after G. Morland, a pair in colours, with the inscriptions cut off, £45; *The Fruit Barrow* (portraits of the Walton family), after H. Walton, by J. R. Smith, cut close sides and top, £48; and *Painting*, by and after J. R. Smith, £48.

Messrs. Puttick and Simpson disposed of a part of stock of Mr. Gustav Lauser on February 14th, but none of the items call for special mention.

THE collection of books, engravings, and drawings formed by the late S. M. Milne, Esq., of Calverley House, Leeds, and sold by Messrs. Sotheby on February 24th and the three following days, was wholly concerned with military subjects, and included a number of rare and desirable items, the total realised for the lots dispersed during the four days' sale amounting to £5,062 18s. Among the more expensive books were the following:—R. Ackerman, *Costumes of the British Army*, 1840-54, the series of 61 coloured plates, with others added, showing variations of costume, together with *The New Series of Ackerman's Costumes*, 1855-56, 15 plates and 4 extra ones, all but one coloured, whole bound into 3 vols., cl., sm. fo., 1840-58, £3 15s.; R. Cannon, *Historical Records of the British Army*, 1834-53, complete set, 68 vols., with the exception of 1 vol. in hf. mor., all in orig. cl. or bds., 8vo, £42; E. Day, *A Series of Eighteen different Prints of the Foot Guards*, 1650-60, on nine sheets, engraved by T. Kirk, all in colours, 1792, in 1 vol., sm. fol., £69; E. Dayes, *Anon.* *Series of Eighteen Coloured Costumes*, engraved by T. Hodges, 1792, in 1 vol., sm. fol., £66; D. Dighton, *The Lance Exercise in Three Divisions*, drawn by D. Dighton and etched by Richard Dighton, 25 coloured plates, orig. bds., leather back, label on sides, sm. 12mo, T. M'Lean, 1825, £47; Michael Angelo Hayes, *British Army* (costumes and incidents of various regiments), displayed in 51 coloured plates, W. Spooner, 1844, the whole mounted and bound in 2 vols., obl. f., £115; W. Heath, *Military Costume of the British Cavalry*, 14 coloured plates only (a complete copy should have 16), hf. mor., t.e.g., 4to, J. Watson, 1820, £10; W. Heath, *A Series of Twenty-one Coloured Costume chiefly Cavalry Officers*, published by S. W. Fores between 1827 and 1829, mounted and bound in a volume, cl., £85; E. Hull, *The Costume of the British Army 1828* [-30], lithographed by M. Gauci from original drawings, a set of 72 coloured plates [the costumes of the Navy], a series of 12 coloured plates, Nos. 1-12, together with the addition of 30 of the military costumes in duplicate, making 114 in all, diced cf. ex., sm. fol., £1 15s.; L. Mansion and St. Eschauzier, *Military Costume of the British Army*, 60 plates (1 slightly torn in margin), orig. hf. mor., leather label on side, fol., W. Spooner, 1831-3, £135; Henry Martens, *R. Ackerman's Costume of the Indian Army*, 33 coloured costume plates, with 3 extra, 36 in all, mounted, in 1 vol., cl., sm. fol. (1828 etc.), £46; and H. Martens, *A Collection of Sixty Original Water-Colours of the Costumes of the Cavalry and Infantry of the British and Indian Armies*, being original drawings for many of Ackerman's *Military Costume*, mounted and bound in 2 vols., mor. ex., bev. bds., g. fol., £345.

The library of R. A. Potts, Esq., of 14, St. James's Terrace, N.W., sold by Messrs. Sotheby on February 20th and 21st, was a collection of books, engravings, and drawings, which included a number of rare and desirable items, the total realised for the lots dispersed during the two days' sale amounting to £1,111 10s. Among the more expensive books were the following:—R. Ackerman, *Costumes of the British Army*, 1840-54, the series of 61 coloured plates, with others added, showing variations of costume, together with *The New Series of Ackerman's Costumes*, 1855-56, 15 plates and 4 extra ones, all but one coloured, whole bound into 3 vols., cl., sm. fo., 1840-58, £3 15s.; R. Cannon, *Historical Records of the British Army*, 1834-53, complete set, 68 vols., with the exception of 1 vol. in hf. mor., all in orig. cl. or bds., 8vo, £42; E. Day, *A Series of Eighteen different Prints of the Foot Guards*, 1650-60, on nine sheets, engraved by T. Kirk, all in colours, 1792, in 1 vol., sm. fol., £69; E. Dayes, *Anon.* *Series of Eighteen Coloured Costumes*, engraved by T. Hodges, 1792, in 1 vol., sm. fol., £66; D. Dighton, *The Lance Exercise in Three Divisions*, drawn by D. Dighton and etched by Richard Dighton, 25 coloured plates, orig. bds., leather back, label on sides, sm. 12mo, T. M'Lean, 1825, £47; Michael Angelo Hayes, *British Army* (costumes and incidents of various regiments), displayed in 51 coloured plates, W. Spooner, 1844, the whole mounted and bound in 2 vols., obl. f., £115; W. Heath, *Military Costume of the British Cavalry*, 14 coloured plates only (a complete copy should have 16), hf. mor., t.e.g., 4to, J. Watson, 1820, £10; W. Heath, *A Series of Twenty-one Coloured Costume chiefly Cavalry Officers*, published by S. W. Fores between 1827 and 1829, mounted and bound in a volume, cl., £85; E. Hull, *The Costume of the British Army 1828* [-30], lithographed by M. Gauci from original drawings, a set of 72 coloured plates [the costumes of the Navy], a series of 12 coloured plates, Nos. 1-12, together with the addition of 30 of the military costumes in duplicate, making 114 in all, diced cf. ex., sm. fol., £1 15s.; L. Mansion and St. Eschauzier, *Military Costume of the British Army*, 60 plates (1 slightly torn in margin), orig. hf. mor., leather label on side, fol., W. Spooner, 1831-3, £135; Henry Martens, *R. Ackerman's Costume of the Indian Army*, 33 coloured costume plates, with 3 extra, 36 in all, mounted, in 1 vol., cl., sm. fol. (1828 etc.), £46; and H. Martens, *A Collection of Sixty Original Water-Colours of the Costumes of the Cavalry and Infantry of the British and Indian Armies*, being original drawings for many of Ackerman's *Military Costume*, mounted and bound in 2 vols., mor. ex., bev. bds., g. fol., £345.

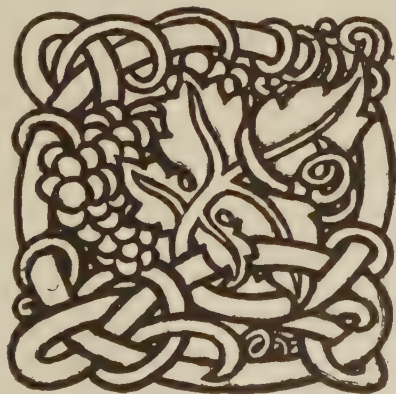
The library of R. A. Potts, Esq., of 14, St. James's Terrace, N.W., sold by Messrs. Sotheby on February 20th and 21st, was a collection of books, engravings, and drawings, which included a number of rare and desirable items, the total realised for the lots dispersed during the two days' sale amounting to £1,111 10s.

In the Sale Room

cluded many first editions of standard authors, but not any rarities. One of the premier prices in the sale was attained by a copy of the first edition of Edward FitzGerald's version of *Omar Khayyám*, mor., inside dentille borders, g.e., by Riviere, original covers bound, with the author's book-plate inserted, sm. 4to, B. Quaritch, 1859, which brought £62; an autograph presentation copy of the same author's translation of *Alamán and Absal*, from the Persian of Jámai, 1st ed., blue cl., sm. 4to, J. W. Parker, 1856, brought £35. Charles Lamb's *Essays of Elia*, first series, 1823, and *The Last Essays of Elia*, 1833, each with an autograph letter of the author inserted, and both uniformly bound, by Riviere, rus. glt., g.e., sm. 8vo, £46; W. Blake's *America: a Prophecy*, 18 ll., engraved text and plates, 1793, and *Europe: a Prophecy*, 17 ll., engraved text and plates, 1794, both printed by Blake at Lambeth, in 1 vol., cf., fol., £66; Young's *Night Thoughts*, with the engravings by Blake, coloured by hand, ½ mor., uncut, 4to, 1808, £50; and *Designs to a Series of Ballads*, by Wm. Hayley, drawn, engraved and published by W. Blake, with the ballads annexed (Ballads I. to III. only), 4to, mor. glt., inside dentille borders, g.e., 4to, 1802, £29; *The Germ*, the four original numbers, orig. wrappers, in 1 vol., levant mor. glt., t.e.g., by J. Larkins, 8vo, 1850, £23; P. B. Shelley's *The Cenci*, 1st ed., cf. gt., t.e.g., 8vo, 1819, £34; and *Epipsychidon*, 1st ed., unbound, 8vo, 1821, £30.

Some interesting autograph letters and documents were included in a sale held by the same firm on February 19th. These were a series of family papers of Henry Fielding, the novelist, brought £300; thirty-eight original letters relating to the war of the Spanish Succession, of which 19 were from the great Duke of Marlborough, £200; a series of

thirty-four letters of Philip II., King of Spain, addressed to Pedro Mendoca, his minister in Genoa, £130; a manuscript order book of 216 pp., 4to, of General Wolfe, £126; a letter of Cardinal Wolsey, 1 p., 4to. sub. and S., written in 1520, £75; a signed letter of Edward IV. to the Chancellor of Charles the Bold, 1 p., 4to, £100; a letter, signed and subscribed by Henry VIII., to Madame de la Ferte, £55; the royal sign-manual of Edward VI. to a letter addressed to the Chamberlain of the County of Chester, dated March 13th, 1547, and bearing the signatures of the whole of the Council of Regency, £250; an interesting and unpublished autograph letter, signed, from George Washington to Samuel Powell, 3 pp., 4to, £250; another, containing over 1,100 words, from the same to James Mercer, 3 pp., 1ge. fol., £101; a signed autograph letter from Sir Walter Raleigh, 1 p., fol., dated December 30th, 1591, to his half-brother, Sir John Gilbert, £180; one from Major André, 3 pp., fol., 4to, dated 9th June, to Lieut. H. C. Selwyn, £111; an indenture, signed by Queen Elizabeth and sealed with the Great Seal of England, completing the purchase of the Lordship of Denbigh, etc., from the Earl of Leicester, £80; a series of eighteen autograph letters from Charles Dickens to W. Hepworth Dixon, the founder of *The Athenæum*, £76; the holograph MS. of the original version (unpublished) of Mendelssohn's *Surrexit Pastor*, dated Coblenz, August 14th, 1837, 13 pp., 4to, £85; the original autograph MS., with corrections, of Tennyson's poem, *On a Spiteful Letter*, £61; an autograph letter, signed, 6 pp., 4to, from Lord Byron to R. C. Dallas, dated October 11th, 1811, £50; and a lengthy and interesting autograph letter, signed, from Rubens to Pierre Dupuy, dated February 18th, 1627, £120.





THE life of William T. Richards, one of the leading American marine painters, is not without local interest to English people, for Richards paid frequent visits to this country—some of them of long duration—and towards the end of his career was a fairly regular exhibitor at the Royal Academy, being represented there by 17 works. This phase of his career is little touched upon in the biography of the artist which has been written by Mr. Harrison S. Morris, the United States Commissioner-General to the Roman Art Exposition of 1911. It is not what may be termed an official biography, but is more in the nature of a warm appreciation written by an intimate friend. Mr. Richards's career is well worth recording, for his art was sincere and unaffected, and seems in its straightforward and unassuming qualities to have truly reflected the nature of the artist. His career was chequered by poverty at the beginning, but his talent presently won him recognition, and his way was henceforth assured. He died in 1905, in his seventy-third year, universally respected both as an artist and a man. The volume is illustrated with a portrait and adequate reproductions of some of his best pictures.

THE district poetically described as *la Cote d'Emeraude* by Mr. Spencer C. Musson is not, he tells us, to be found on the map, but is the "deep embroidered border of orchard, field and town, golden beaches and iron cliff, round the edge of the great Gulf of St. Malo." The author is a pleasant guide to the district; he is not merely content with describing its beauties, but recounts in pleasant and interesting strain old legends, curious pieces of history, and quaint local customs and ideas. As the traditions of the district are largely concerned with its relations to England, whose outposts, the Channel Islands, are

within easy view of the coast, the account possesses piquant interest, compatible to that with which one lists to a true version of one's next-door neighbour's opinion on oneself. The drawings of Mr. Spencer C. Musson, which Mr. Lewis's letterpress is an accompaniment—positions might well be reversed—are pleasant and well coloured, often possessing considerable charm, and giving a good idea of the beautiful coast and its immediate hinterland. The work is decidedly one of the best of a series of beautifully illustrated books that Messrs. Black have yet published.

From the same publishers comes the dainty *Sketch-Book of Paris*, by M. Eug. Bejot, who in his more chromo drawings renders some of the most striking and picturesque features of the ancient city, not avoiding often rendered themes, but giving them from fresh viewpoints and under conditions which invest them with a charm of novelty.

THE British occupation of Egypt has given rise to a new and flourishing industry in that country—the manufacture of spurious antiquities to be foisted on to unwary tourists. One must not waste too much sympathy on the latter. The treasure-trove of Egypt, according to the law of the country

"Forged Egyptian Antiquities," by T. G. Wakeling (Adam & Charles Black, 5s. net)

Government property, and most of the purchasers of these modern forgeries buy them under the impression that they are assisting the finders in evading a Government decree. Of course, there are many instances when the purchases are made in a legitimate way, and to all sufferers from such transactions cannot do better than recommend them to read Mr. Wakeling's book, a perusal of which should prevent them from easily becoming victims in the future. Wakeling is a thorough expert on his theme, but does not prevent him from writing in a manner which makes his book thoroughly interesting to even the casual reader. Many of his exposures of the guiles of the forger are told in the guise of amusing anecdotes, though a substantial amount of information of the most solid character is given, there is hardly a dull page,

certainly not a dull chapter, in the work from start to finish. A feature of the volume which deserves special commendation is the excellent series of illustrations, the majority of which are in colour, which give some hundreds of different types of forgeries, with accompanying letterpress, pointing out the characteristic signs which distinguish them from genuine pieces.

PHOTOGRAPHY has nowhere enlarged the sphere of human knowledge to a greater extent than in the domain of natural history. The camera gives more full and accurate record of the habits and movements of animated nature than can be attained by the most patient observation. A new illustrated monthly which embodies some of the best of these records in a

**"Wild Life,"
an Illustrated
Monthly
("Wild Life"
Publishing Co.
2s. 6d. net)**

beautiful, permanent, and inexpensive form is to be welcomed, and these qualifications appear to be attained in the first number of *Wild Life*, which, as its name implies, pictures birds, beasts, insects, and fishes in their natural environment and under natural conditions. The publication contains well-reproduced plates—in many cases several—of over sixty different species, accompanied by explanatory letterpress. Among the themes illustrated are fish and birds under water, birds nesting, and a wide variety of other forms of wild life. The magazine is certainly wonderful value, and no more interesting way of learning natural history can be found than by studying its attractive pages.

It is a curious fact about immigration in America that in the rush of the newly arrived settlers to the Further

**"Nova Scotia"
By Beckles Willson
(Constable & Co.
7s. 6d. net)**

West they often entirely pass over better lands which are awaiting occupation nearer to the resources of civilisation and to the markets in which they have to dispose of their crops. One of the countries so neglected is Nova Scotia—the Acadia of Longfellow's poem. It is adjacent to the seaboard, possesses a climate tempered by the proximity of the Atlantic Ocean, and is one of the earliest settled provinces in America. Yet there is a large amount of unoccupied land in the country awaiting the arrival of suitable immigrants. In a thoroughly well written and attractive book Mr. Beckles Willson gives us the history of this beautiful province and describes its varied resources and industries. It is a fascinating theme, for Nova Scotia—for long time the battleground between the English and the French—possesses a stirring past, and, when its great natural resources are fully developed, should attain a great future. The author has done full justice to the capabilities of his subject, and the well-illustrated volume makes highly interesting reading.

"A Summary of and Index to Waagen," by Algernon Graves, F.S.A. (Issue limited to 125 copies at £10 10s. net)

To uninitiated laymen, old picture catalogues are of less interest than out-of-date telephone directories, and

yet it is almost wholly from old catalogues that every fact of value in the history of art is chronicled. Criticism—even the best—is only of ephemeral value. What concerns us now in the *Lives of the Painters*, by Vasari, is not what the author thought of the merits of their pictures, but the details he gives us respecting their works; in the same way Walpole's criticisms in his *Anecdotes of Painting* are practically worthless, but the book lives because of what might be described as its catalogical information. A greater critic than Horace Walpole was Dr. Waagen, who is well known to art collectors as the writer of an account of the *Treasures of Art in Great Britain*, which he brought out in three volumes in 1854, followed by a supplemental volume in 1857. Though his opinions were based on wide knowledge and good judgment, the artistic standpoint has so changed since his time that they no longer carry the weight they formerly did; yet his book is of inestimable value as constituting a census of the contents of the principal art collections of Great Britain in the middle of the nineteenth century; and so it is that in tracing the pedigree of an English-owned picture one instinctively turns to his pages as a starting-point. Unfortunately, the index of the four volumes is confused and imperfect, and to find an individual item, unless one has some previous clue to its ownership, is often like searching for a needle in the proverbial bundle of hay, for Waagen mentions altogether over 9,000 individual works of art. Mr. Algernon Graves, F.S.A., whose works on similar themes have already earned him the gratitude of all those whose labours are concerned with the history of art and artists, has now put them still further in his debt by the issue of an admirably arranged and carefully compiled index and summary to this important book. Part of the work is in duplicate, for Mr. Graves has not only tabulated all the pictures recorded, with details of their ownership under their artists' names, but has a separate list of the portraits under the heading of their subjects; while an indexed list of owners gives every facility for cross reference. Paradoxical as the statement may seem, Mr. Graves's *Summary and Index to Waagen* is of far greater utility to the practical worker than the four volumes of Waagen itself. The latter is full of information, but of information that requires searching for, whereas Mr. Graves extracts everything that is essential, and puts it in a form accessible to immediate reference; hence the possession of Waagen's work is by no means a necessary prelude to enjoying the advantages of Mr. Graves's handy volume. To show the importance of the latter, one may mention that among the 9,200 pictures chronicled are over 435 by Van Dyck, 160 by Rembrandt, 250 by Reynolds, and the same number by Titian, many of which, alas!—and those some of the finest—have since left the country. It would have been highly desirable if Mr. Graves could have given the changes of ownership of the pictures in his lists, but such a record would have prodigiously swelled the dimensions of his book, and, moreover, he has promised us a publication which, though not primarily intended as a sequel to Waagen, will in some sense serve that purpose. This is

an index to all the important Exhibitions of Old Masters which have been held in England from the time that public exhibitions were started up to the end of 1912. As in the Waagen, all the works shown will be tabulated under their artists' names, full particulars of ownership and place of exhibition being added. This work has been spoken of as a sequel to the *Summary and Index to Waagen*, but it would be more correct to describe it as a structure embodying the record of English and English-owned examples of retrospective art, of which the Waagen forms one of the bases. To show the gigantic nature of the undertaking, one may mention that the records of 1,825 exhibits of the works of Sir Joshua Reynolds will be included, 1,151 of Gainsborough, 556 of Romney, 645 of Rembrandt, and nearly 200 of Raeburn, while those of other well-known artists are approximately as large.

RARELY has any book been published concerning the authenticity of a single picture in which the facts are

**"The Adulteress
before Christ,
by Rembrandt"
By Charles
Sedelmeyer
(Charles
Sedelmeyer)**

set forth so minutely and illustrated by such a wealth of plates as in M. Charles Sedelmeyer's defence of his *Adulteress before Christ*, a picture which the owner and most great European authorities ascribed to Rembrandt, which

attribution is disputed by the learned Dr. A. Bredius, of the Hague. Dr. Bredius is one of the greatest living authorities on the master's works, but it is as well to remember that in æsthetic matters as well as in points of law the judgment of no single individual is infallible. It is possible that a fair proportion of the important works, lacking perfect pedigrees, in European and American galleries, are not by the artists to whom they are universally attributed. Not all the works by great masters are great, and occasionally followers or imitators, in a lucky moment of inspiration, will produce others that are finer and more characteristic of them than their own poorer efforts. How these poorer works by great masters, and good ones by their followers—always supposing that their pedigrees are lost—must in the end be a matter of luck rather than judgment! To show how even the best informed experts may fail in giving correct judgment, one may cite the instance of Sidney Cooper, who, it is well known, rejected as spurious several of his own works sent him for examination, which were subsequently fully authenticated and acknowledged by the painter. If it is possible for an artist to make such mistakes regarding his own work, the opinions of experts concerning pictures painted two or three hundred years ago, and possibly subjected to repainting and rough handling since, must be received with a certain amount of reserve.

M. Charles Sedelmeyer, not content with defending his own picture, begins his work, to which he modestly

gives the sub-title of "An Open Letter to Dr. A. Bredius of the Hague," by a vigorous onslaught on some of the latter's recorded judgments on other of Rembrandt's pictures, and shows that several of these are contrary to the weight of evidence. For the authenticity of *The Adulteress before Christ* he makes out an almost unanswerable case. The picture formerly formed part of the celebrated Blenheim collection, having been presented to the great Duke of Marlborough, with several works by Rubens, by the Government of the Netherlands. This was at the beginning of the eighteenth century. Between that time and the dispersal of the collection it hung in the same room as Raphael's *Anselei Madonna*, now in the National Gallery. While hanging at Blenheim no doubt was ever cast upon its genuineness; it was unreservedly accepted by all the experts who saw it there, including Smith, the author of the *Catalogue Raisonné of Pictures of the Dutch and Flemish Schools*, Dr. Waagen, and Dr. Bode. When the picture was put up at Christie's, in 1886, it was in a dirty state, and was adversely criticised, with the result that it was bought for a comparatively small amount by Sir Charles Robinson, himself an expert of no mean capability. M. Sedelmeyer purchased it from him in 1891, and sold it to Consul Weber in 1895. In the meanwhile the picture had been cleaned, and Dr. Bode, who had the opportunity of seeing it immediately afterwards, again pronounced without reserve that it was an original by Rembrandt. It was sent, on invitation of the committee of which Dr. Bredius was president, to the great Rembrandt Exhibition at Antwerp, and while there the doctor wrote an article in a German magazine impugning its authenticity. The essential difference between the picture and those of similar works by Rembrandt is in the composition, the six figures, which are its principal feature, being all half-length, and, though beautifully grouped, over large for the canvas. The original design by Rembrandt for the picture has, however, now been found, which shows that the existing work is only the central portion of a larger canvas, so that these defects are wholly owing to its mutilation. Such evidence, by doing away with the only tangible objection to the authenticity of the work, and showing beyond doubt that such a picture was designed by Rembrandt, would, one would think, be sufficient to establish the work. But M. Sedelmeyer has gone far beyond this; he shows, by means of over sixty reproductions of portions of the picture and other of Rembrandt's works, that every figure in it is thoroughly characteristic of the master. The publication amply serves its purpose; but, altogether apart from the question of the authenticity of *The Adulteress before Christ*, it throws so much light on Rembrandt's technique and method of working that it will possess a permanent value long after the vexed question which gave it birth has been finally settled.

WEDGWOOD PLAQUE.

PENELOPE AND MAIDENS.

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THE distinction of woman's sphere in art from man's might be thought an argument in favour of holding separate exhibitions of the works of the two sexes, but the practice resolves itself into an unintentional advertisement of the superiority of man's attainments. The leading lady artists rather avoid those displays from which the works of the stronger sex are excluded; they are generally marked by a low standard of admission, and tend to form a haven for the work of different artists rather than a field of display for the accomplishments of strong ones. The Women's International Art Club is one of the exceptions to this general rule. It is not fully representative—even of English women's art; but at least the standard of admission rules is as high as that prevailing in the more important of the societies open to both sexes. The fourteenth annual exhibition held at the Grafton Galleries was perhaps above the average of its predecessors. If no exceptionally good works were shown, there were none—with the exception of a few weak essays in Post-Impressionism—which were altogether bad. If anything, the pictures

generally were marked by too much conscientious effort, shown in the attempts by artists to train their talents according to preconceived ideals instead of letting them develop naturally. The work of Miss Ethel Walker appears suffering from the effects of such directed effort. One could say that her ambitions for the present

time are too much directed towards the attainment of broad brushwork—desirable as the means to an end, but not an end in itself. Her most successful works shown were her two sketches—perhaps the artist herself would not agree with the designation—the *Portrait of Miss May and Miss Effie Creamer* and *A Summer Crowd*. These looked to be frank transcripts from nature, and were fully satisfying as giving a vivid and artistically seen impression of the subjects depicted; but when the same treatment was transferred to canvases of larger dimensions it failed to be adequate. The portrait of *Miss Anna Bateson* was merely an exaggerated sketch; the leading characteristics of the sitter's face were noted, but scarcely anything else. Even the colour of her hair was not set down with any decision, while what the meaningless brushwork constituting the background was intended to suggest remains an unsolved enigma. The *Woman Holding a Rose* was even less explicit, while the pleasing colour and dainty conception of *A Portrait Sketch* was marred by the heavy dabs of paint about the eyes. Ladies seem over afraid of having their work described by the now contemptuously used adjective of "pretty,"

though prettiness is not a crime unless united with pettiness. Possibly something of this feeling influenced M. A. Bell (Mrs. Eastlake) when she made the face of the little girl who forms the central figure in *The Wild Goats* the least attractive and most roughly executed portion of the picture. Technically, the work



ETCHING OF NORTHOLT BY MR. STANLEY ANDERSON
AT MESSRS. COLNAGHI AND OBACH'S

was excellent, good in colour and draughtsmanship and flooded with sunshine, the brightness of which was realised without undue forcing. Prettiness—and this time the adjective is used without any derogatory meaning—was the characteristic of the charming and freely handled study by Miss Gertrude Des Clayes. Miss E. L. Rawlins contributed several landscapes, showing considerable skill in their arrangement and colour-schemes, the most effective being *In the Pyrenees*, where the straight stems of some upright trees in the foreground effectively framed and contrasted with the horizontal lines formed by a range of mountains and the roofs of an intervening village. Among other works by living artists which should be mentioned were Miss Mary Hagarty's exquisitely coloured drawing of *The Blue Clock, Venice*; Mademoiselle Alice Ronner's finely realised still-life painting, *Le Plateau de Lac Rouge*; a rather heavy but cleverly arranged decorative landscape, *The Top of the Hill*, by Miss E. Fothergill Robinson; *A Study of a Tiger*, by Miss E. M. Henderson; and a crisp rendering of *Florence from the Piazza Michelangelo*, by Miss K. Temple-Bird.

In the small retrospective section the *Portrait of a Young Monk* by Sofonisba Anguisciola and the *Portrait of a Man* attributed to the same artist were neither of great interest, both showing the respectable technical attainment and lack of inspiration which generally characterised the Italian schools in the latter half of the sixteenth century; while Madame Bonheur's well-known water-colour of *The King Watches* failed to arouse the admiration it once evoked. This artist is seen to better advantage in the engravings after her works than in the originals. As in the present instance, her composition was always good, but her colouring was monotonous, and her brushwork heavy and giving little suggestion of textural values.

ONE perhaps is inclined to doubt the possibility of many of the more remarkable feats of swordsmanship described in the pages of historical novels until one pays a visit to a collection such as that of old Japanese swords now on view at Messrs. Yamanaka's Galleries (127, New Bond Street). These belong to the styles known as "Katana" and "Wakizashi," corresponding roughly in their use to the Scottish sword and dirk; the old Japanese warrior wielding both weapons at the same time; the wakizashi—a weapon not unlike an European sword in shape and dimensions—in his left hand, and the more formidable katana in his right. The latter is a murderous-looking weapon, straight and narrow like a long-bladed knife, broad and weighted at the back, and tapering down to an edge of razor-like keenness, and so perfectly balanced that even a slight blow with it would come down with terrible effect. In length it varies from five inches to five, six, or even seven feet. What differentiates it even more than its shape from the European weapon is the curious markings and coloration of the blade, its back part dully black like iron and its edge gleaming with the brightness of polished steel, the line of demarcation

between the two tones being clearly distinct and sometimes patterned into a floral design. These markings give a hint at the processes used in the making of sword. It is in reality of iron and steel hammered together in thin layers. After this composition thoroughly welded together, the edge is tempered, being exposed to extreme heat, from which the back is protected by clay. The result is to give the sword cutting edge of the finest steel, while the body of blade is a combination of iron and steel, and so of greater toughness than if made of steel alone. The value attached to these swords by the Japanese in former days may be gauged by the fact that as much as 1,000 bundles of rice—each about the size of a wheat-sheaf—was bartered for one with its maker. With the sword there is being shown an interesting collection of Japanese theatrical masks.

AT the galleries of Messrs. Paul D. Colnaghi and Obach an interesting collection of original drawings (almost entirely in monochrome) etchings, and aquatints by modern artists was shown. Mr. George

H. Rose was perhaps the most prolific contributor to drawings, his dozen or more examples, chiefly executed with pen and sepia, giving a similar effect to that of Turner's *Liber Studiorum* plates. In these he strove more for colour effect than for expression in line, often with marked success. His etchings of *A Sweep of Wind* and *Nine Elms and a Rick-yard*, though expressed with delicacy and precision, were too slight to be fully satisfying, the large expanse of uncovered paper making the line-work look thin and meagre. Mr. A. E. Howard had a number of architectural themes executed both with pencil and etching point. The latter were decidedly the more interesting, the most successful being a rendering of *Roslin Chapel*, an effective arrangement of light and shade. Of Mr. Frank Mura's numerous examples, the most fascinating were the couple of soft-ground etchings, *Group of Trees, Sompting, Sussex*, and *In the Field Lancing*, which were delightfully spontaneous in their feeling. Mr. D. Murray Smith's *Hammersmith* was among the most effective of his contributions, being characterised by strong line and a well-balanced distribution of light and shade. Some aquatints by Mr. H. Baskett showed considerable tonal quality, but the medium is hardly adapted for effects demanding considerable depth of chiaroscuro, and the effect produced is apt to be that of a rather flat mezzotint. *North* by Mr. Stanley Anderson, though a little black in shadows, was a poignant piece of work; while Messrs. P. F. Gethin, W. P. Robins, Francis Dodd, and E. Verpelleaux were all strongly represented.

Société Internationale de la Peinture à l'Eau and Mogul Miniature Paintings

WATER-COLOUR painting is not one of the things they do better abroad. The art has never been understood or appreciated on the Continent to the same extent that it has been in England, and the result

that continental workers in the medium are apt to handle it like oil pigment, thus eliminating some of its most beautiful and characteristic qualities. This was shown in the exhibition of works by the members of the French "Société Internationale de la Peinture à l'Eau," held at the galleries of the Fine Art Society (148, New Bond Street). The drawings shown were contributed by artists of undeniable ability. There was probably not a single example which one could describe as bad art; but the majority of the effects attained could have been rendered with equal fulness, equal facility, and more appropriateness in either oil or pastel. This failing was not so marked in the work of the English members of the Society, who are still guided to some extent by the old traditional respect for lightness of touch and transparency of colour. Mr. John Sargent's *Flannels* was again on view, accompanied by an outdoor portrait study, entitled *Sketchers*, of an elderly lady, with a younger one seated by her side. The latter was painted with Mr. Sargent's usual adequacy and something more than his usual sympathy. The characterisation of the old lady's face—benign, placid, and pleasant—was marvellously conveyed—not merely suggested—in a few deft touches, and the blacks in her costume were set down full of life and brilliance. Miss Clara Montalba's work is too little seen nowadays; she is one of the few lady artists who possesses a thoroughly individual style of her own, which she has perfected by consistently confining her efforts to the perpetuation of a single theme—the gorgeous coloration of Venice. Her two examples here were distinguished by glowing brilliance of harmony and transparency of tone; one could not call them Turner-esque, inasmuch as they were not directly influenced by Turner's work, but they had strong affinity in inspiration and feeling to the golden visions of the master. Mr. Walter Gay's interiors were well seen and well painted, but their truth of vision and clever technique hardly atoned for the poverty of interest in their subjects. The *Symphonie en blanc* presented the corner of a room as it might be shown in a decorator's catalogue; it was more artistic and better



ETCHING OF HAMMERSMITH
AT MESSRS. COLNAGHI AND OBACH'S

BY D. MURRAY SMITH

realised than the decorator's design would have been, but the difference was rather one of quality than of kind. Turning to the foreign work, one saw a prodigious amount of talent expended in introducing the quality of oil or pastel into water-colour work. M. Alex. Marcette's *Le Passeur* belonged to the latter. The tone was delicate, the colour har-

monious; but one looked in vain for any suggestion of transparency in the latter—it was merely heavy and opaque. Good colour was the essential quality of the *Bosquet de Versailles*, by M. Gaston La Touche; but there was a want of definition in the foliage occupying a large portion of the drawing, hardly justified by any compensating interest to be found in the remainder. The *Retour du Marche* was a strong, direct, and well-coloured work, set down with the strength of oil painting. Much the same criticism might be passed on M. F. Luigini's *L'Estacade*, though this was more sombre in tone. The *Homme à la Bêche*, by M. Alfred N. Delaunois, was reminiscent of Millet; while the *Maternité* of M. Frantz Charlet owed something to the inspiration of Israels, though the latter would scarcely have been guilty of introducing such an ugly woman as the central subject of one of his works. Though it is a standing article of faith with the moderns that ugliness can be transfigured into beauty through the medium of art, one may venture to doubt it. The dwarfs of Velasquez, despite, or perhaps because of his superb portrayal of them, remain monstrosities, and some of the disease-marked figures in Rembrandt's portraits are as painful to look at they would be in nature. M. Charlet may justify the choice of his principal figure by saying he desired to show how maternity elevates even the lowest type of womanhood; but most of the advanced moderns who favour ugly themes apparently do so from inclination, in the same way that the average small boy likes to walk into every mud-puddle he comes across. The racing subjects of M. Frantz Charlet were set down in sparkling colour with verve, ease, and precision, while M. Fernand Khnopf was adequately represented with one of his mystic themes, *L'Offrande*, an Alma-Tadema-like composition, treated with austerity of coloration and little attempt at imitative realism.

At the same galleries there was also shown an interesting collection of Mogul (Indo-Persian) miniature paintings, largely belonging to the best period of the art, the latter part of the sixteenth and the first half of the seventeenth century. Some of the works were exceedingly elaborate in character, especially those of military operations, which were filled with multitudes of figures, all wrought with the most minute detail. Another favourite theme was the mysteries of an Eastern lady's toilet, of which a number of versions were given. The exhibits showed great artistic craftsmanship, and many were distinguished by rich and beautiful colour.

THE Scottish Gallery has been graced lately by a collection of etchings the work of men of several different lands, and the inclusion of a Corot is in itself sufficient to make the exhibition an outstanding one. Like his contemporaries Daubigny and Rousseau, Corot had a fondness for doing "glass prints," and his works of this kind are often mistaken for etchings; but in reality it was only on a few occasions that he handled the latter medium, the plates he produced numbering hardly a score. They have, then, the additional interest of rarity, while how fine were the master's gifts in this field is evinced amply by the example seen now, *Souvenir d'Italie*. It is a tiny woodland scene, and it has a certain freshness, a semblance of spontaneity, such as pertain but seldom to anything which has passed through a reproducing process. The Swedish artist, Anders Zorn, also shows himself able, though in smaller ratio, to preserve in his etchings the charm of actual sketches; while this is notable in several things by that versatile Frenchman, M. Steinlen. Less powerful than he but also talented is Mr. James McBey, an Aberdonian who has followed in the steps of his famous townsfellow, John Philip, going to Spain in quest of subjects, and finding these in the bull-fight; while no mean skill is shown, too, by Mr. Malcolm Osbourne, especially in a little portrait called *Margaret*. Nevertheless, it is obvious that this etcher, inking his block freely, gains his effects to some extent in the course of printing; and herein he betrays a limitation, for etching is essentially the art of line, and all etchers of the highest order—Sir Seymour Haden, for instance—use ink sparingly, and achieve their results purely by draughtsmanship and not by typography. But if Mr. Osbourne is culpable in this respect, and if Mr. D. Y. Cameron is apt to err in the same way, the exact reverse is true of Mr. E. S. Lumsden, whose various plates almost vie with any by Haden himself; while there is another man who exhibits work of exceptional excellence, and that is Mr. William Strang. He was long a keen disciple of Holbein, and was even prone to imitate him, but his discipleship certainly taught him a style of drawing eminently suitable for an etcher. He is seen to particular advantage in a portrait of Mr. Thomas Hardy, a work which easily transcends his familiar likenesses of R. L. Stevenson and Mr. Rudyard Kipling, and must be ranked as probably the best thing

the artist has done since his memorable illustrations to *Tam o' Shanter*, reproduced some years ago in one of the beautiful hand-printed books of Mr. C. R. Ashbee's Essex House Press. At the same time, on seeing any portrait of Mr. Hardy, it is impossible to avoid contrasting it mentally with the various studies of the novelist by Mr. Will Rothenstein; and, fine as Mr. Strang's etching is, it must not be compared with these.

With the dispersal of the etchings the gallery has become the scene of another exhibition, its nucleus consisting of a large array of water-colours by Mr. R. Abercromby. He lately won an important scholarship at the Edinburgh College of Art, and his technique does honour to his *Alma Mater*, his handling of perspective being especially sound. He has, besides, a keen eye for the most subtle nuances of colour; but, unfortunately, his works lack that indescribable touch of idealisation which is indispensable in good art. This precious element is salient, however, in some of the further pictures shown, notably one by Mr. Lawton Wingate, R.S.A., a seascape composed chiefly of divers gentle greys. Mr. Wingate has sometimes been styled the Scottish Corot, and, though that is extravagant, this canvas undoubtedly marks him as worthy to be called the Scottish Dupré; while a landscape by Mr. E. A. Hornel, its subject a wood suffused with sunlight, is little inferior to the many analogous essays from the brush of Monticelli. Mr. C. Mackie also shows an engaging work, while one by Miss Walton reveals a happy vein of fancy, and is wrought throughout with a touch of the rarest daintiness, a butterfly touch like Jacquemart's or Clouet's.

Few pictures so good as this last are to be seen at the show of ladies' work at Messrs. Doig, Wilson and Wheatley's gallery, but the assemblage embraces some remarkable things withal, the best of them being a study in the female nude by Miss R. M. Fraser, and a number of woodcuts by Miss York Brunton. The latter are manifestly done in emulation of the Japanese masters of the Ukiyôé school, and daring as the attempt is, it is wonderfully successful; for, though it were absurd to liken Miss Brunton to Toyokuni or Utamaro, there are pleasing memories of Hiroshige in her colour—that strong, bright colour of the Orient which has at last got a footing in Occidental painting, and bids fair to reign for a while. It is by its lovely colour, again, that Miss Fraser's picture mainly attracts, and by the subtle distinction between the flesh-tints and the white sheet on which the model is seated; but the design has great qualities too, while, though one of the wrists is too thick in general the draughtsmanship is good, holding as it does some of that rhythmic element of which Ingres is the acknowledged high-priest.

It is Lamb who confesses, "When I go to see an great house, I enquire for the china closet and next for the picture gallery." He excuses this order of preference by saying that while he can call to mind the first play and the first exhibition he was taken to, his taste for china was of so ancient a date that he is not conscious of a time when china jars an

saucers were introduced into his imagination. The last fact applies to all of us. From our birth we live with china utensils; they become as much part of our environment as the air we breathe, and so, because of this, we are rather apt to take them for granted, and fail to realise that their constant presence before our eyes is insensibly influencing our æsthetic taste, and that our feeling for line and colour is being formed by the comeliness—or reverse—of their design and decoration. China and pottery ware, too, are among the first articles which attract the attention of

the embryo collector. Children, even before they have begun to accumulate postage stamps, have generally started the nucleus of a ceramic collection with a mug, cup and saucer, or bread-and-milk bowl, which is their own exclusive property, and in which they take keen proprietary interest. Later on, perhaps, the collection is extended with mementos of various places visited, until it becomes one of some bulk and great reminiscent interest. Subsequently, if funds are ample, and taste and predilection propitious, it may be extended in lines that will ultimately bring it within the sphere of Christie's.

Glancing over the catalogues of a dozen typical firms, one finds enumerated a variety of choice which should afford satisfaction to the most exacting tastes and requirements. Taking them up promiscuously, I find that the Soho Pottery, Ltd., of Cobridge, Staffordshire, specialise in all kinds of general earthenware. Among them is Delft dinner ware. The name Delft recalls up visions of that old blue and white pottery the manufacture of which was introduced into Lambeth by refugees from



LE RÊVE

BY ROSE M. FRASER

the Netherlands. Pieces of it may have graced Queen Elizabeth's dinner-board. It was eminently picturesque, and the patterning—in blue on a white ground—if often rudely executed, never wanted in effect. The Soho Pottery Delft—"Solian Delft Ware" it is called—is a transfigured version of this. Its fineness of body and glazing, its smoothness of surface and symmetry of shape, are better than anything that the old Lambeth potters would have conceived it possible to produce; while its patternings recall the artistic feeling of the old designs. There are other Soho

Pottery wares which in their approach to translucency almost bridge the interval between earthenware and porcelain. These are fashioned according to various designs. The nomenclature of the latter is somewhat arbitrary. The "Toronto" pattern is chastely classical in feeling, the "Fife" smacks more of the Further East, and the names "Empire," "Imperial," and "Venice" give little clue to the well-designed patternings they designate. A ware entirely destitute of patterning is the White Spiral Fluted Ware, whose tasteful shaping and simplicity ensure it a lasting popularity.

I have descanted on the advance made in the new wares over the old: now let me say something of the merits of the latter, the catalogue of Messrs. Plant's "Tuscan China" affording an apposite text to the theme, for Tuscan china is limited in its range to finely rendered reproductions of English porcelain up to the beginning of the nineteenth century, and French eighteenth-century and Chinese porcelains. With all the early European china factories—and none of them commenced until the eighteenth century—the leading idea was that porcelain

was such a rare material that it must be exquisitely fashioned and decorated. These factories did not try to produce merely utilitarian pieces; their tea sets and dinner services were as artistically designed as their statuettes and vases, and, like them, more intended for the cabinet than the table. The result was seen in the comparatively short life of the majority of the early factories. Sèvres and the greater continental factories survived because they were State-supported; but Bow, started in 1745, Chelsea, started at about the same date, and Plymouth and Bristol, which came into being about twenty years later, were all closed down before the end of the century. Science has enabled the modern potter to produce fine porcelain at a comparatively moderate expense; and so it is that in the Tuscan ware one can have the beautiful old designs repeated with a perfection and at an expense that would have gladdened the hearts of our forefathers. Besides the wares already mentioned, many of the beautiful forms and decorations of Chinese porcelains are perpetuated, and also those of other English factories like Lowestoft, Nantgarw, and others, which lasted over the beginning of the nineteenth century.

One hardly needs to describe Goss china. Few of us have not some time or other bought a piece as a memento of some visit to the seaside or elsewhere, of one's native town or old college or school, yet probably few know in what a number of varied forms this dainty ware is shaped. The *Goss Record*, a publication compiled for the benefit of Goss ware collectors, gives a list of nearly two hundred special shapes—that is to say, reproductions modelled on ancient pieces, pottery and other antique forms—besides there are at least as many more ordinary shapes. The "Goss" collector can form an interesting collection of beautiful forms, each recalling some ancient piece, and decorated with heraldic blazonry that, when interpreted, gives a part of the country's history.

Another book before me, that is not a catalogue, is a history of a firm of potters whose origin is lost in the mists of mediævalism, the firm of William Adams & Co., of Tunstall, Stoke-on-Trent. The Adams dynasty may be traced without a break to William Adams, of Burslem, whose descendants are still carrying on his business. The historic Brick House factories, in which the firm carried on business for nearly 150 years, passed out of the occupancy of the family during the minority of the William Adams, 1745-1805, who was destined to be one of Wedgwood's most formidable rivals, being let, curiously enough, to Wedgwood himself. Among other things he succeeded in producing a Jasper ware which rivalled in its quality and beauty of design that of Wedgwood himself, and is now eagerly secured by collectors. This ware, entirely hand-made, is still produced in its full range of colours in the present factory along with several other beautiful specialties, such as Egyptian black ware, Grecian red ware, a fine vitreous stoneware (ivory in colour and relieved with brown), Etruscan ware, and Royal Ivory ware, besides the more ordinary forms of china and pottery. The beauty and artistic feeling of the original Adams designs are perpetuated in the modern pieces, which, made from

similar moulds and by similar processes to those the great potter originated, are as effective, from a decorative and utilitarian point of view, as pieces made under his own supervision.

From the reproduction of old English wares, the next catalogue—from Mr. A. Harley Jones, of Fenton, Stoke-on-Trent—carries us to the perpetuation of even older phases of ceramic art—that of the Chinese. The Chinese were the master-potters of the world; they originated more wares of a beautiful character than any other single nation, either before or since, and among the most beautiful of these wares—to many collectors the most beautiful of all—is the renowned Powdered Blue of the Kang-Hsi period. In the Harley ware—for that is the title given by Mr. Jones to his ceramic productions—the forms, coloration, and designs of the Kang-Hsi Powdered Blue, and a few of those of the Famille Rose, Famille Verte, and Ming Blue and White, are practically faithfully simulated. One does not say that they would deceive an experienced collector—they are not made with that intention; but for decorative purposes—to light up a room with the splendour of their jewel-like enamels—these pieces are to all intents and purposes equal to the originals, and form a highly artistic and delightful addition to the range of beautiful objects within the range of a moderate purse.

The next catalogue, that of Messrs. Bishop and Stonier, Limited, of Hanley, Stoke-on-Trent, the manufacturers of Bisto china and earthenware, for the most part takes us back to more purely utilitarian regions of articles for use on the table or for the toilet. Utility, however, does not proscribe comeliness of shape and pattern, and the designs in Bisto include many, both reproduced from pieces of early periods or originated during the present time, which are marked by good taste and appropriateness, pleasant harmony or piquant contrast of coloration, and effective patterning. Some of the shapes, such as that of the wide-mouthed Marie water-jewels or the round Peony table-dishes, are both unconventional and decidedly attractive, qualities which it is not always easy to combine. Among some of the most effective of the new Bisto wares are a freely adapted version of Cloisonné, the Rambler Rose pattern in blue and white, and other of the revivals of old English pattern of the best periods which were originally inspired from Oriental designs. Among other styles of china which are produced are Sèvres, old Crown Derby, and old Delft earthenware.

One of the greatest dangers attendant on the well-being of the pottery-worker is the use of lead glazes, for lead in a soluble state becomes absorbed in the system of those who handle it—a slow and insidious poison. A sort of precautions have been taken against this evil, and yet, I suppose, the most effectual precaution of all is to cease the use of metal in a soluble state, or to use it in such small proportions that its effects are harmless. This ideal has been attained by Messrs. Keeling & Co. Ltd. (Dalehall Works, Burslem), in their "Losol" ware. They announce in their catalogue that its glaze contains less than one per cent. of soluble lead—less than one

part in every hundredth—such a minute proportion that the Government has no necessity to enforce the regulations regarding the making and use of lead glazes in this case, for a baby could handle it in perfect safety. The ethical triumph of its production does not appear to be counterbalanced by any æsthetic loss in the appearance of "Losol" ware. The dinner services made in it, ranging from the chaste severity of Adam form and patterning to the most elaborately decorated pieces, the toilet wares, the wide range of shapely and tastefully coloured vases, and the hundred and one other forms in which it is presented, lack nothing of the purity of coloration, translucency of glaze, and completeness of finish of their most lead-laden competitors.

In the catalogue of Messrs. John Aynsley and Sons (Portland Works, Longton, Stoke-on-Trent) one encounters pieces whose intention is mainly utilitarian, however ornamental their appearance. Yet, though I should feel no qualms about using in the orthodox way, for table or toilet, their semi-porcelain wares—for semi-porcelain most of the early English potters would have said porcelain—I must confess that I should feel some qualms in hiding the beauties of some of their delicate table china beneath such gross matter as ordinary beef or mutton, while even the more luscious colouring and picturesque forms of fruit would hardly reconcile me to the concealment of the surface of the dessert plate on which it lay, patterned with beautiful floral design or some naturalised reminiscence of the Orient, or some well-coloured and well-drawn picture. My own preference would be to set up such pieces in a cabinet; but the modern taste for beautiful luxury decrees otherwise, and these charming pieces—some frankly modern in treatment and spirit, and others finely reproduced from the old pieces—gratify this taste to the full.

One of the charming reproductions from the wares of a hundred years ago in the *Silicon china* of Messrs. Booths, Ltd. (Tunstall), has already been described in *THE CONNOISSEUR*. This was the "Exotic Bird" pattern, taken from the old Worcester ware and set forth in all the glowing and jewel-like coloration of the original. In *Silicon china* one finds a wide range of such patterns, and an equal variety of those quaint, tasteful, and exquisite shapes which made beautiful the china-closets of our great-grandmothers—that is, such as our great-grandmothers who were in a position to possess wares more costly than silver plate. Now one can buy their replicas at a price which does not make such breakage of a careless servant the cause of heart-aching; and there are plainer designs of all kinds, ranging from a simple band of Mazarine blue enlivened with gold lines. Some of the other designs, like the "Real Old Willow Pattern," the "Indian Tree," or the "Heron perched on an overhanging bough, bring back memories, to those of us old enough to have them, of the visits paid to old country houses in our childhood, when we spooned up our rice-pudding with more eager zest than usual to uncover the pictured tale of the flight of the two lovers on the willow-patterned plates, or the series of the tropical birds and foliage on the others.

Nowadays we who are heirs of all the ages are grasping all the beautiful from the past as well as all that our present-day designers can create. So when I look at the examples of Burleigh ware issued by Messrs. Burgess and Leigh (Middleport Pottery, Burslem), I am not surprised to find that, as in the case of most of the other great makers, some of their newest designs are also the oldest—adapted into new uses perhaps, and the prices of their production certainly cheapened. Their "Old Nankin Blue" ware is an instance. The old forms are reproduced—those of vases and beakers, such as one may see at the British Museum and South Kensington—and they are decorated with old Chinese patterning, some of it of a delicate shade of the colour which favourers of Cambridge flaunted on boat-race day, and others in the blue which betokened partisanship of the rival university. Then there are chintz patterns, gay with floral designs which are bright and tasteful without being aggressive. The range of "Burleigh Wares" is somewhat overwhelming. One would like to descant on the beauties of dinner and tea sets, of vases and toilet utensils, of flower-pots and salad bowls, and the other varied forms under which it appears, but the task is over great. I must content myself with saying that it was all distinguished by purity of glaze, evenness of surface, and purity of colour.

The factory of Messrs. J. A. Robinson & Son (Stoke-on-Trent) has been an Aaron's rod among potteries, absorbing no less than three other separate and important businesses—those of Wardle, Charles Ford, and Henry Alcock. Each of these potteries, as well as that of Messrs. Robinson themselves, produced a separate range of wares, all of which are still produced by the present firm, so the result is a plethora of good things. Messrs. Wardle were makers of art pottery—that is to say, of ornamental wares thoroughly modern in spirit even though some of the forms in which they are perpetuated are borrowed from the best types of classical art. These wares are marked by richly-coloured glazes—such as rouge flambé, brilliant blues, purples and pinks, sometimes left without enrichment and at other times overpainted with well-conceived designs. The productions of Charles Ford and Messrs. Robinson are well known under their respective names of "Swan China" and "Carmen Ware," while their variety extends to all things requisite for the table or toilet and to many objects of a purely ornamental character, among which may be mentioned heraldic pieces and dainty miniatures in ivory body, while the Alcock wares are more exclusively utilitarian.

With the productions of Mr. Samuel Radford (High Street, Fenton), I find myself back again on the theme of tea sets and table ware. I wish I could treat it with the same variety that Mr. Radford's designers treat the patterning of his tea or coffee cups, but the resources of the scribe are more limited than those of the artist, for language—at least I find it so—cannot be so deftly modulated as pigment; and the theme is over large. If I praise the deep blue panelling enriched with gold and shaped into a hundred harmonious curves which

sets off a design of rose-sprays, I am neglecting patterns equally attractive—delicate tracteries in gold, conventional floral designs, borrowings from China and Japan, reminiscences of old-English designs and what-not. And then again there are the shaping and varieties of the wares to be described, delicate cups and saucers for drawing-room afternoon teas, more substantial ones for the household and nursery, yet the most inexpensive of them possessing technical qualities which Palissy would have burnt a second household of furniture to emulate.

Messrs. Wiltshaw & Robinson (Carlton Works, Stoke-on-Trent) produce in their Carlton Ware a large variety of different kinds of earthenware and china. Some of the designs are not without historical associations: a plain but tastefully-coloured and well-shaped teapot and hot-water jug, with handle, spout, and upper portion in dark green on a lighter green—almost white—body, duplicate similar pieces that were bought by the late Queen Victoria; while a richly-patterned punch-bowl, in the dark rich blues and reds, and a wealth of gilding embodied in conventional floral design of Oriental origin, which is popularly associated with Old Crown Derby, is an exact replica of the Carlton Ware bowl belonging to His late Majesty King Edward VII. Other styles range from examples recalling Wedgwood's Jasper ware, dainty pieces emblazoned with heraldic devices, and beautiful vases and flower bowls, down to dinner and tea sets of the simplest character.

Jacobean Furniture

THOUGH fine old Jacobean furniture of undoubted pedigree is a possession denied to most of us as being beyond the scope of our purses, a substitute of equal decorative value may be found in well-made modern

replicas of characteristic old pieces. The æsthetic quality of such work is largely dependent upon the spirit in which it is carried out. A frank copy of a good old piece in which the character, design, and workmanship of the original is intelligently repeated, is a much more satisfactory possession than a damaged old piece of indifferent merit largely made up by the restorer; while lower still come the modern "fakes," in which the greatest effort has been made to simulate the age rather than the beauty of the originals. At Messrs. Whiteley's (Westbourne Grove) there is now on view a well-chosen collection of carefully-made replicas of characteristic and richly carved Jacobean pieces, which have been carried out in the same spirit as the replicas of the French seventeenth and eighteenth century pieces included in the Wallace collection. Among them are chairs, settles, tables, and other articles of great beauty of design, and, in some instances, of highly elaborate workmanship and decoration.

THE great disadvantage of most white pigments used for process work is that, when photographed for reproduction, they rarely come out as pure white in the prints, generally showing up either lighter or darker than the paper on which they were laid. We have experimented with a bottle of Messrs. Winsor and Newton's "Process White"—sent for trial—and find it entirely free from this defect, while it has the advantage of being of good covering power, easily manipulated with either the hair-brush or in the ordinary way. It is moreover, claimed for it that it is entirely free from lead—a great consideration to workers using much of such pigments.



ONE OF THE FIRST ADAMS POTTERIES AS IT APPEARED IN 1750
FOUNDED BY JOHN ADAMS, 1657

Ralph Palmer, one of the governors of the school. Mr. Leggatt, to whom it was sent for cleaning, regards it as without doubt a picture of Colet's time, and other very good expert opinion has dated it about 1530. It has been suggested that the brown fur robe worn by the subject is a Mercers' robe—all the Colets were Mercers. The cap has been compared to the caps worn at some continental universities.

Comparison with other portraits of Dean Colet, supposed to be authentic, seems to lead to no certain conclusion, as these portraits in any case represent him at a much more advanced age. It is desired to obtain any suggestions which may tend to establish the identity of either subject or painter.

The portrait is on panel. Artists who have viewed it differ as to the amount of "restoration," if any, to which it has been subjected. It is in very good condition.

ONE of the finest lead fonts existing in England is that in Syston Church, near Bath. It is Norman, and depicts the apostles and scroll-work in the arches, and is in a fine state of preservation. There are only seventeen lead fonts in the country, and they are all very valuable.

RAEBURN's beautiful portrait of *Mrs. Scott Moncrieff* is already familiar to readers of *THE CONNOISSEUR*, and is, indeed, one of the best-known works of the artist, the original hanging in the Scottish National Gallery at Edinburgh, and having been several times engraved. The subject of the picture was born Margaritta MacDonald, and married Mr. R. Scott Moncrieff, who afterwards assumed the name of Welwood. The picture remained in the possession of his family until 1887, when it came by bequest to the institution which now contains it. Two other paintings, also the property of the



CHEST OF QUEEN KATHERINE OF ARRAGON

nation, are *The Wood Gatherer*, by J. B. C. Corot, and *Watering Horses*, by Anton Mauve, both of which were included in the splendid collection which the late Mr. George Salting left to the National Gallery. The pictures show close affinity in outlook and feeling; for the landscape artists of the Hague School, to which Mauve belonged, drew their inspiration largely from the work of the Barbizon School;

and in the tender greys and delicate tonal harmony of Mauve's picture one can trace the influence of Corot and others of the Barbizon masters. Corot, however, was as much poet as painter. His renderings of nature were not merely transcripts, but were idealised visions. In *The Wood Gatherer* we have an exquisite lyric in colour, in which tone and atmosphere are rendered in beautiful harmonic cadence, similar in spirit to the word-weaving of a poem. Mauve's art conforms more to the prose of painting; with his Dutch blood he inherited something of the feeling for simple realism which distinguishes so many of his country's painters; and so in *Watering Horses* there is more of imitative realism and less of idealism than in Corot's work.

The plate of Colonel Bouverie, showing the ornate uniform of the Royal Horse Guards in the period 1845-1853, is taken from an engraving in colour after the painting by Dubois Drahonet in the Royal collection at Windsor Castle. The value and interest of representations of military costume are largely dependent upon their historical accuracy as well as their artistic merit, and this plate, coming from such an unimpeachable source, may be relied upon in the latter respect, while it is thoroughly characteristic of Drahonet—one of the best painters of military costume of his period.

An interesting and unique piece of English pottery, specially suitable for illustration in a number so largely devoted to the ceramic wares of this country,

is the owl jug and cover, in salt glaze, in the private collection of Mr. George Stoner. This belongs either to the latter part of the sixteenth century or the early part of the seventeenth. Our other plates will be found described in various articles in the magazine.

A couple of years ago the art world was agog with the sale into America of *Rembrandt's Mill*, one of the principal gems of the Marquess of Lansdowne's collection. It was being exhibited temporarily at the National Gallery, and to the anxious inquiries of eager visitors the custodians, facetiously inclined, would answer: "Yes, madam, this is *Rembrandt's Mill*; the price is £60,000, including the frame." Then, after its disappearance from London, it was announced in a leading daily paper that Mr. Frick had bought it, that that gentleman's nephew had had it cleaned on its arrival in the States, and behold, the signature of Hercules Seghers had come to light in the corner. "Another Stupendous Sensation!" As a matter of fact, Mr. Widener was the purchaser, and was in Paris when the thrilling announcement just mentioned was made, and a friend recounted it to the great collector. Mr. Widener smiled. The picture, he said, was still in Europe, in his strong-room; it had not been cleaned; and he had no nephew. Collapse of the morning paper. But there was this truth in the rumour: that Mr. Frick had, indeed, bought a *Mill*, and

that the name of Seghers was revealed upon it. Only it was not Rembrandt's. It was another picture.

Recently a copy of *Rembrandt's Mill* was put up at Christie's. It is an excellent piece of work, as our frontispiece will show. It was attributed to John Bernay Crome, the son of the great Old Crome, a very inferior painter, who made no mark, and who, as far as we are aware, never quitted Norfolk. How, then, could he have seen and copied the Dutchman's masterpiece? It is more probable that it came from the more distinguished hand of John Sell Cotman, who, in 1834, was appointed drawing-master to King's College, London. Cotman, we know, besides a number of oil pictures of his own, made one or two copies of old masters; and we must not forget that at the Norwich Society of Artists he had exhibited, years before, his famous drawing, *Draining Mill*,

Lincolnshire, which corresponds so nearly and so curiously to the *Mill* of Rembrandt. It must be admitted, however, that thirty years or so later, J. B. Crome had also painted a *Drainage Mill* at *Acle, Norfolk*, that was the year before he died. But it is not on these points that the argument in favour of the Cotman authorship of the picture before us need be based, but on the facture, the manner both of handling and colour, and to no slight extent on the water-colour treatment evident throughout.



LEAD FONT IN SYSTON CHURCH, NEAR BATH

CORRESPONDENCE



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ANSWERS TO CORRESPONDENTS

"The Bride," by Finden.—A6,631 (Leamington).—Your engraving, *The Bride*, by Finden, would be unlikely to realise more than a few shillings. The other print of *The Blind Beggar* we must see before we give an opinion.

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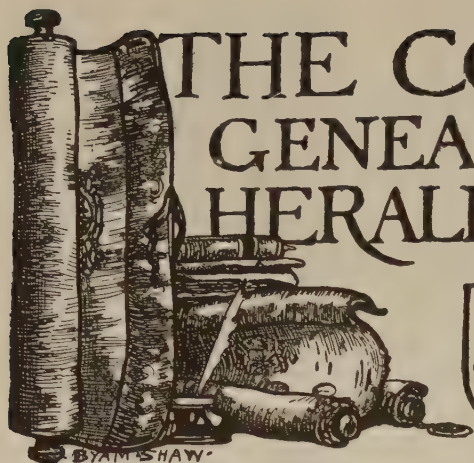
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This family are descended from Henry Partridge, Alderman of London, who died in 1666.

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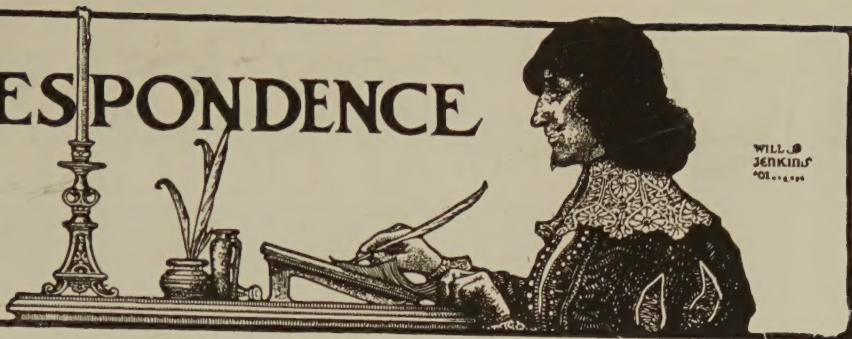
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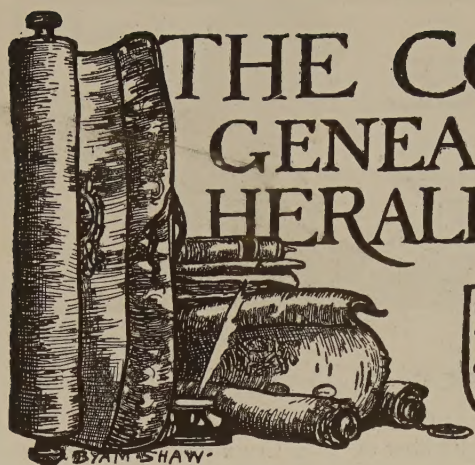
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